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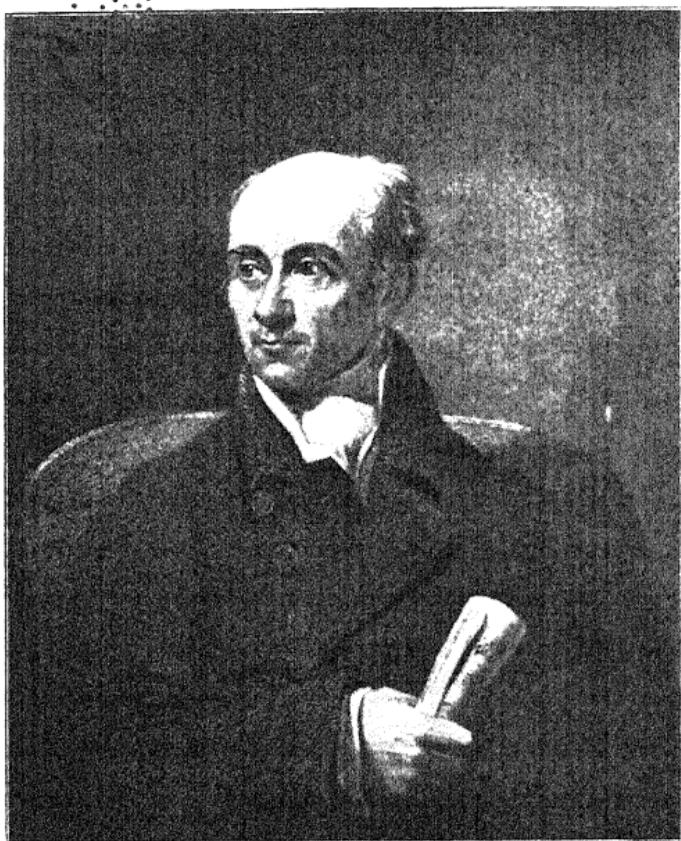
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VIAGGIO ALL'OLTRARO
MUSICA DI
Muzio Clementi



MUZIO CLEMENTI.

Famous Pictures
of To-day and Yesterday

By
Henry C. Lahce

ILLUSTRATED



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BEST BOOKS

FAMOUS PIANISTS OF TO-DAY
AND YESTERDAY

table has been compiled from the best existing authorities, but does not include all pianists mentioned therein. It extends the list of noted pianists a little more than is possible in the text of the book, and includes some of the best known *local* pianists, both of Europe and America.

HENRY C. LAHEE.

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FAMOUS PIANISTS OF TO-DAY AND YESTERDAY.

CHAPTER I.

THE DEVELOPMENT OF THE PIANOFORTE AND THE EARLY PERFORMERS.

THE pianoforte is a comparatively new instrument, gradually developed from the spinet, harpsichord and clavichord. There have been various forms of the pianoforte,—the upright, square, and grand. To the former and the latter, numerous inventions have been applied, until they have been brought to a great state of perfection. For some years the manufacture of the square

piano has practically ceased, and the upright or cottage piano has become the favourite instrument for ordinary household use, while the grand piano has become a magnificent, powerful instrument, capable of a wonderful variety of effects under the touch of a skilful performer.

For the past hundred and fifty years there has been a constant competition between composer, mechanic, and performer, each one striving for the improvement of his special branch. As the composer wrote more difficult music, the pianist would discover technical methods for overcoming these difficulties, and the manufacturer would add contrivances to his instrument, which enabled the pianist to produce greater effects, and inspired the composer with still larger ideas.

Sometimes the three functions of composer, manufacturer, and performer were united in one person, as in the cases of Clementi, Pleyel, and others, but generally the three

kindred arts have been best represented by different men, each making a special study of his own particular branch, in itself making the greatest demands upon the ingenuity of its exponent.

The first step toward the invention of the pianoforte may be said to have been taken when the keyboard was invented, and this is understood to have been about the close of the eleventh century, when it was applied to the organ.

It is hardly necessary to follow the development of the instrument through all its intermediate stages, and it will be sufficient to state that the keyboard was applied to numerous stringed instruments, all of which appear to have been instruments of friction, that is to say, the vibration of the string was caused by snapping or plucking with a quill or piece of tortoise-shell, in mechanical imitation of the way in which the springs of the harp, lyre, etc., were plucked by the fingers.

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The three immediate predecessors of the pianoforte, viz., the spinet, the harpsichord, and the clavichord, differed from one another chiefly in shape. The spinet was triangular, the clavichord was rectangular, and sometimes upright; the harpsichord was shaped very much as the grand pianoforte. Of their other individualities it is unnecessary to speak here, though it may be interesting to know that the transposing keyboard was in use as early as 1760.

The invention of the pianoforte may be considered to have taken place when the principle of percussion for the production of sound was adopted, and this invention was supplemented by the application of stops or pedals which enabled the performer to play loud or soft,—hence the name “pianoforte.”

This invention is ascribed to three different men who, each in his own country, and about the same time, and without knowledge of the

others, applied the percussion principle to their instruments.

Bartolommeo Cristofali, born at Padua in 1683, two years before the great Bach, was harpsichord maker to the Grand Duke of Tuscany, and produced a pianoforte of which an account was given in 1711.

Marius, a French inventor, submitted an instrument for examination to the Académie des Sciences, in February, 1716. His third pianoforte was a vertical one, and was probably the first vertical pianoforte ever made.

Christopher Gottlieb Schröter was born in 1699, at Hohenstein, Bohemia, and constructed a model of a pianoforte in 1717.

The pianoforte did not leap into instant favour. It was a crude instrument, though it contained principles capable of tremendous development, as has since been proved. The great Bach is said to have preferred the clavichord, which he considered to be the best instrument for study and, in general,

for private musical entertainment. He found it the most convenient for the expression of his most refined thoughts, and did not believe it possible to produce from any harpsichord, or pianoforte, such a variety of gradations of tone, as on this instrument, "which is indeed poor in tone but, on a small scale, extremely flexible."

In 1747 Bach paid his memorable visit to the Emperor Frederick the Great, when he was ushered into the Imperial presence in such haste that he was unable to change his travelling dress for his black Chapter's gown. The Emperor led him at once into his music-room, where he tried the new pianofortes made by Silbermann, on which he improvised a fugue on a theme given him by the Emperor.

Bach played very quietly. In his time technique began to change its principles. The hand was no longer to be held out flat, but curved so as to provide a series of hammers rather than levers. The passing of

the fingers over each other, as practised by Matheson, a celebrated harpsichord player, and others, gave way to underpassing, and the thumb, which Bach had seen applied by former generations only to wide stretches, began its important part as the linking finger.

Bach's sons, Karl Philipp Emanuel and Johann Christian, may be considered to be the first who effected a change in the methods of playing and composition for the pianoforte, though the works of Sebastian Bach will ever remain as a model for the study of all good pianoforte schools, for he gave to the music student the "Wohltemperirtes Klavier," an incomparable work of instruction for all pianists.

Even Emanuel Bach is said to have preferred the clavichord to the pianoforte, and his younger brother John Christian, who was his pupil, was the first to show a decided preference for the more modern instrument.

Johann Christian Bach was the only

member of the family who travelled. He went to Italy, and in 1754 became organist of the Milan Cathedral. While in Milan he married the *prima donna* Grassi, and with her went to London in 1759, where he remained until his death in 1782. He was clever and intelligent, and became popular on account of the elegance and brilliancy of his pianoforte compositions and playing. He is generally known as the “London Bach.”

The pianoforte became popular in England more rapidly than on the continent, and the coming of John Christian Bach gave a new impetus to the instrument, and awoke the ingenuity and ambition of the chief performers and manufacturers in England.

In 1767 the pianoforte, which had hitherto been merely a household instrument, was used on the stage of Covent Garden Theatre, and was played by Charles Dibdin, the celebrated song-writer, who is said to have been

the first person to perform on the pianoforte publicly in England.

The firm of Broadwood was founded about 1751, when John Broadwood, a carpenter, born in Scotland, went to London and obtained employment under Tschudi, a harpsichord maker, whose son-in-law and partner he soon became. The earliest square pianoforte made by this firm was in 1771, and the earliest grand, 1781.

On the continent Schröter and Silbermann were amongst the earliest makers of pianofortes, both Cristofali and Marius meeting with but small recognition.

Christian Ernest Frederici, a pupil of Silbermann, is said to have made the first square pianoforte. He was born in Saxony in 1712.

Sebastian Erard, whose name is known far and wide for the excellence of his pianofortes and harps, was born at Strasburg in 1752, and was the son of an upholsterer. He was a somewhat precocious genius, for he

began the study of architecture, linear design, perspective and practical geometry, at the age of eight. His father's death, when Sebastian was only sixteen, left him at the head of a family of four children. In order to seek a wider field than was afforded by his native town, he set off for Paris, and obtained employment there with a harpsichord maker, in whose service the superiority of his workmanship soon became evident. Unlike Broadwood, however, he did not win the confidence of his employer but aroused his jealousy, and was finally dismissed from his service. Erard had already gained a reputation in the trade, and another harpsichord maker, being called upon to make an instrument which required something beyond his skill, sought out Erard and offered him a certain price to make the instrument, and to allow the manufacturer to affix his own name to it. Erard consented, but the purchaser, when he received

the instrument, demanded some explanation of the mechanism. This the nominal maker was unable to give, and he was obliged to refer to Erard. This anecdote, which was rapidly circulated amongst the musicians of Paris, drew attention toward the young man, and by the time he was twenty-five years of age he had acquired such a reputation that he was sought out by the most distinguished men.

Erard took out his first patent for improvements in harps and pianofortes in 1794.

At the time of the Revolution he moved to London, and many of his patents were taken out in England,—notably that for the double-movement harp. He returned to France in 1796, but went back again to England in 1808. He brought the pianoforte to a great pitch of perfection, exhibiting in 1823 a grand piano which was considered to be a marvel of mechanical ingenuity. Erard died in 1831.

In America the first pianoforte is said to have been made by Benjamin Crehorne at Milton, Mass., but few, if any, improvements took place until the founding of the house of Chickering in 1823.

It will thus be seen that the pianoforte as an effective instrument hardly existed until near the beginning of the nineteenth century. The pianoforte in the days of the old masters, Bach, Haydn, Mozart, was merely an instrument for an ordinary room, though previous to its use as a concert instrument much had been done both by composers and performers to develop its technique.

Domenico Scarlatti, who did much to develop pianoforte technique, was the son of Alessandrio Scarlatti, the celebrated composer. Alessandrio was himself no mean performer on the harpsichord, but his fame rests on his compositions.

Domenico was born in 1683 at Naples, and became a pupil first of his father, and

later of Gasparini. He travelled not only in Italy, where he was not fully appreciated, but also visited Spain and England. In Venice he is said to have met Händel, and entered into a competition with him for the entertainment of Cardinal Ottoboni. In this competition Scarlatti and Händel were adjudged equal as far as the harpsichord was concerned, but upon the organ Händel far surpassed his rival, and Scarlatti was the first to recognise Händel's superiority. Indeed it is said that ever afterward, in speaking of Händel, he used to reverently cross himself. They met again in London in 1720, where they were on the most friendly terms. Scarlatti was unfortunately addicted to gambling, and was sometimes reduced to great straits. Once the celebrated singer Farinelli befriended him, but when he died, in 1756, at Naples, he was in a state of destitution.)

Karl Philipp Emanuel Bach distinguished himself as a master of, and composer for,

the piano. He was the third son of the great Bach, and was born at Weimar in 1714. He was educated for the law, but his love for music was too strong, and he abandoned the legal profession, or rather he naturally drifted into music. He became the accompanist of Frederick the Great when, in times of peace, he whiled away his leisure hours by playing on the flute.

Emanuel Bach was a man of pleasant manners, literary culture, and refinement, and his playing was marked by good taste. He lived in a time when there were no great musicians, and formed a link between Händel and S. Bach, and Haydn and Mozart. He wrote the first methodical treatise on clavier-playing, "Versuch über die wahre Art das Clavier zu spielen," which is important as containing the principles laid down by his father, which were afterward developed by Field, Cramer, Clementi, and Hummel into the pianoforte playing of the middle of the nineteenth century.

He lays special stress on refinement and taste in execution, and gives detailed rules for the execution of ornaments and embellishments.

Emanuel Bach was the first to introduce a more expressive and singing style of playing. "Methinks music ought principally to move the heart," he says, in his essay on the true method of playing the clavier, "and in this no true performer on the pianoforte will succeed merely by thumping and drumming, or by continual arpeggio-playing." These words are equally applicable to the pianoforte playing of the present day, a fact which too many pianists are apt to ignore.

In 1757 Bach migrated to Hamburg, where he was appointed director of music in one of the churches. In 1767 he succeeded Telemann, and held the post until his death in 1788.

To Muzio Clementi the pianoforte students of many generations have been deeply

indebted, for he it was who compiled the celebrated "Gradus ad Parnassum," which has afforded them so many hours of innocent and beneficial occupation.

Clementi was born in 1752 at Rome, and was the son of a silversmith, who, noticing the early musical proclivities of his child, took steps at once to develop his talent by proper instruction. Muzio was therefore placed under Buroni, a choirmaster, who taught him the rudiments of music, and as he advanced he studied with Condicelli, Carpani, and Sartarelli, who taught him thorough-bass, counterpoint, and singing to such good effect that by the time he was fourteen he had already written several works, of which one, a Mass, was publicly and successfully performed at Rome. He was now offered a musical education without expense by an English gentleman named Beckford, or Bedford, who took him to England after obtaining the father's reluctant consent.

When he was eighteen years old he appeared in London as a concert pianist and composer, and met with the most brilliant success. After this he acted for some time as conductor at the Italian opera in London, and then, in 1771, he began a tour of the continent, giving first a series of concerts at Paris. He proceeded to Strasburg, Munich, and Vienna, being well received everywhere. At Vienna he met Haydn and Mozart, and for the gratification of the Emperor Joseph II. encountered Mozart in a musical combat. Although the victory was left undecided, it appears that Clementi profited by the experience, and set himself to work to acquire Mozart's singing touch, his own playing being too mechanical. He is said to have been superior to Mozart in technical execution; indeed, his innovations in the matter of technique earned for him the title of "Father of Modern Pianoforte Playing."

Clementi remained in London, after his

continental tour, until his death in 1832, with the exception of one occasion when he took his pupil, John Field, to St. Petersburg, visiting Paris and Vienna en route. They were received with great enthusiasm, and Field remaining in St. Petersburg made it his home.

Clementi did not escape the vicissitudes of fortune, for he invested his earnings in the business of pianoforte manufacturing, and lost them. Nothing daunted, he established a business of his own, which, although almost ruined once by fire, grew and became prosperous, and developed into the celebrated firm of Collard.

The private life of Clementi was smooth and uneventful, if that term may be applied to one who married three times and had many children. He was a most successful teacher, and numbered among his pupils such men as Cramer, Field, Klengel, Berger, and Meyerbeer. His compositions were numer-

ous, and include a hundred sonatas, of which about sixty are for the piano alone. Clementi developed and perfected the sonata, and carried forward pianoforte technique to a point a long way in advance of his predecessors. (His life covers the period from Handel to five years beyond the death of Beethoven, during which vast changes were effected in the musical art.)

Four years after the birth of Clementi there was born one of the greatest lights of the musical world, Wolfgang Amadeus Mozart, and (though Mozart's fame as a composer overshadows everything else in his career, yet he was perhaps the most remarkable pianist of his time.)

(He could play the piano and the violin at the age of four, and a year later his father took him, with his sister Nanerle, on a concert tour.) In 1762 Leopold Mozart was commanded to take his children to Schönbrunn, where they played before the Em-

peror of Austria, and the following year a long tour was commenced, which took them throughout the western part of the continent, as well as London.

Mozart was admired and rewarded by countless royalties and celebrities. In 1775 he was spoken of by Schubart as one of the greatest pianists. He was compared with one Von Beecke, a pianist whose name has not otherwise come down to posterity,— “Mozart plays with great power, and reads whatever is put before him; but that is all that can be said. Beecke is far superior. His execution is wonderfully liquid, his playing full of grace, and his taste is thoroughly original; no one can compete with him.”

A different opinion is expressed by Ambros Rieder, who, in his reminiscences, written, however, many years after Mozart’s death, says, “I cannot describe my astonishment when I happened to be so fortunate as to hear the immortal W. A. Mozart playing

before a large company of people. Not only did he vary with much skill what he was playing, but he extemporised as well. I had never been accustomed to hear anything so great or so wonderful. Such bold flights of fancy, that seemed to attain the highest regions, were alike a marvel and a delight to the most experienced of musicians. Even to this day, although a very old man, I can still hear those heavenly harmonies, and die in the firm conviction that there has only been one Mozart."

An account is given of a concert, in which Mozart performed, at the Academy in Mantua, and it is valuable as showing that improvisation, sight-reading, and transposition were in those days regarded as exhibitions necessary for the proof of musicianship. At this concert Mozart's program was, "First, a symphony of his own composition; secondly, a pianoforte concerto, which he will play at sight; thirdly, a sonata just placed before

him, which he will provide with variations and afterward repeat in another key. Then he will compose an aria to words given to him, sing it himself, and accompany it on the clavier. Next, a sonata for the cembalo on a motive supplied by the first violin ; a strict fugue on a theme to be selected, which he will improvise upon the piano ; a trio, in which he will take the violin part *all, improviso* ; and, finally, the last symphony of his own composition."

It would be superfluous to record here the details of Mozart's life, of his sad death, and his burial in a pauper's grave, these matters have been so fully told elsewhere ; and our concern is only with his rank as a pianist, in which, at any rate, he appears to have surpassed Clementi at the time of their meeting before the Emperor Joseph.

Johann Wilhelm Haessler and Johann Franz Xavier Sterkel were distinguished pianists about Mozart's time. The former,

born in 1747, made some concert tours from 1790 to 1794, after which he took up his residence in Moscow, where he died in 1822.

Sterkel was born at Würzburg in 1750, went through the college course at the Würzburg University, and became vicar and organist of Neumünster. In 1778 he became chaplain and pianist to the Elector of Mayence, who in the following year sent him on a tour through Italy, where he met with much success. In 1791 he received a visit from Beethoven, then a young man of twenty, who came to hear the great player. Sterkel was the first great executant that Beethoven had heard, and he was much impressed with his refinement and finish. Sterkel died in 1817.

Another excellent pianist of this period was Louis Adam, who was one of the earliest professors of pianoforte at the Paris Conservatoire, to which post he was appointed in 1797. This position he held for

forty-five years. Adam was almost entirely self-taught, and appeared as a concert player and composer at the age of seventeen. He was the teacher of Kalkbrenner and several pianists of reputation, also of his son Adolphe Charles, who became celebrated as a composer of operas.

CHAPTER II.

BEETHOVEN AND HIS CONTEMPORARIES.

TOWARD the end of the eighteenth century a great change took place in pianoforte playing, and technical execution was developed greatly, with the result that many superficial musicians acquired an amount of popularity which was altogether out of proportion to their merit.

Clementi, Dussek, and Cramer, and, a little later, Czerny, are names which are important in the history of pianoforte technique, while others, such as Steibelt, Woelfl, and Kalkbrenner are associated more with empty show than with the real progress of the art of pianoforte playing.

Instantaneous or impromptu performances were still popular in the time of Beethoven,

and he was compelled to enter into such contests with many of the best known pianists of his time.

Gelinek, a well-known pianist, was once invited to break a lance with a foreign player. "The young man has a devil," he said, afterward; "I never heard such playing. He improvised fantasias on an air I gave him as I had never heard even Mozart improvise. Then he played compositions of his own, which are in the highest degree wonderful and grand, and he brings out of the piano effects the like of which we never heard of. He is a little, gloomy, dark, and stubborn-looking fellow, and he is called Beethoven."

Beethoven was the giant of his day, as Liszt was in later years, and he was far ahead of the age in which he lived. He, like Liszt, formed a centre of gravity of all that is best in pianoforte playing, and was the founder of the Dramatic School.

The birth of Dussek antedated that of Beethoven by about nine years, and was five years after that of Mozart. The place of his birth was Czaslau, in Bohemia, and he was the son of a musician.

Johann Ludwig Dussek began to study the pianoforte at the age of five, and the organ when he was nine years old, and soon became a valuable assistant to his father. It was his desire to enter the fraternity of the Cistertian Friars, but he was saved from that fate partly because he was too young at the time, and partly because Count Männer, an Austrian artillery officer, induced him to go to Mechlin, where he became organist of the church of St. Rombaut and teacher of the pianoforte. From Mechlin he soon went to Bergen-op-Zoom, and thence shortly afterward to Amsterdam. Here he achieved brilliant success as a pianist, and was invited to go to the Hague, where he gave lessons to the children of the Stadtholder. After a

twelvemonth spent at the Hague he proceeded to Hamburg and became a pupil of Emanuel Bach, who encouraged him to follow the career of a virtuoso.

From this time Dussek led rather a wandering life, travelling through Germany and giving performances on the pianoforte and the harmonica, an instrument which had recently been invented by Benjamin Franklin, and which for a time was much admired. In 1786 Marie Antoinette, before whom he played, tried to persuade him to remain in Paris; but he had determined on a visit to Italy, in which country his brother resided, and he made a sensation in Milan, where the harmonica seems to have pleased the Italians better than the pianoforte. He now returned to Paris and thence to London, where, during a residence of twelve years, he was much admired. Dussek married, in 1792, a singer, Sophia Corri, the daughter of Domenico Corri, with whom he

entered into partnership as a music seller. This enterprise failed in the course of a few years, and Dussek left the country somewhat hurriedly, returning to Hamburg. He continued his wanderings until, in 1803, he became intimate with Prince Louis Ferdinand, a friendship which was terminated three years later by the death of the prince at the battle of Saalfeld. He next became pianist to the Prince of Isemburg, resigning that position shortly afterward to enter the service of Talleyrand, the Prince of Benevento, which appointment he held until his death in 1812.

Dussek was considered a man of genius, and his pianoforte playing created a sensation. Fetis says, "The broad and noble style of this artist, his method of *singing* on an instrument which possessed no sustained sounds, the neatness, delicacy, and brilliancy of his play, in short, procured him a triumph of which there had been no pre-

vious example." He was considered to be a man of more talent, but less perseverance than Clementi, and Mendelssohn spoke of him as a prodigal, who, had he made the fullest use of his natural endowments, might have been a musician of the highest acquirements.

Dussek was the first pianist who placed his instrument sideways on the platform. In rapidity and sureness of execution, and in expression, he was unrivalled; in neatness and precision he was possibly surpassed by Cramer. As a man he was good and noble, just and kindly. He had polished manners, much general information, and was thoroughly admired by musicians on account of his freedom from prejudice, and joyous disposition.

Daniel Steibelt was a native of Berlin, and the son of a pianoforte manufacturer. The date of his birth is not accurately known, but is supposed to have been 1764. Very little of his early life and education is re-

corded, but he appeared as a concert pianist in Paris about 1787.

Here he soon became the reigning virtuoso, and a successful operatic composer. His departure from Paris, in 1796, was caused by various irregularities, among which may be mentioned the selling, as new, compositions which had already been published. He went to London, where he became a fashionable pianist and teacher, but on account of his excessive vanity and rough manners was extremely unpopular amongst musicians. He married in London a young English woman of considerable personal attractions, who was a good player on the pianoforte and tambourine, on which account Steibelt added tambourine accompaniment to some of his pianoforte compositions.

Steibelt was a man who succeeded in carrying his audience with him, and in acquiring an undue reputation. While at the height of his glory he met Beethoven, and

challenged him to a trial of skill. It is related that the friends of Beethoven were somewhat alarmed, but the result of the contest was so decisive that Steibelt rushed from the room completely discomfited.

He is said to have been the first to discover the resources offered by the pedals of the pianoforte, and was so proud of his discovery that he was guilty of the utmost extravagance in his performances, which, however, were striking and original. He was a voluminous composer of music which had small merit, and he was continually guilty of appropriating the ideas of other composers. His wanderings ended at St. Petersburg, in which city he died after some years' residence, in 1823.

Steibelt has been called one of the disgraces of his age. "Bespattered with praise," says Oscar Bie, "he rushed through Europe with his trashy compositions, his battles, thunder-storms, Bacchanals, which he played

ad libitum, while his wife struck the tambourine in concert with him. The populace was enraptured, for Steibelt and Madame tickled their nerves with sparkling shakes and tremolos."

Johann Baptist Cramer was, in the opinion of Beethoven, the only one of his time who was an excellent performer. His playing differed from that of his contemporaries in that he aimed more at the cultivation of music in general than at the display of special qualities of the instrument. His technical ability was remarkable, and the even cultivation of both hands enabled him to, while playing legato, give an entirely distinct character to florid inner parts. He was greatly admired for his fine taste, feeling, and expression, but while he excelled Beethoven in perfect neatness and correctness of his playing, he was inferior to the great composer in power and energy, and in improvisation. The admiration which Beethoven

expressed for him was amply reciprocated, and Cramer is said to have exclaimed that Beethoven (then a young man) was the man who would console the world for the loss of Mozart.

Cramer was one of a noted family of musicians, and was born at Mannheim in 1771. His father moved to London when the future pianist was only one year old, and London was always his home during the intervals between his concert tours. He was a pupil of Clementi, but in composition he was practically self-taught. He began his concert tours in 1788 and acquired an immense reputation. In 1828 he established the publishing firm of J. B. Cramer and Co., and published many of his own works. During one of Liszt's visits to London, Cramer played a duet with him.

Von Lenz tells of an evening spent with Cramer in Paris, when the latter was an old man. Von Lenz induced him to play some

of his own Études. "It was dry, wooden, harsh, with no cantilena, but rounded and masterly. The impression I received was painful, extremely painful," he says. "He had cut short the notes in the upper part, and had paid no attention whatever to binding the notes in the bass. . . . I had never, but once in my life, experienced so great a disenchantment with so famous an artist,—Beethoven's pupil, Ferdinand Ries, whom I heard in Frankfort-on-Main, in the summer of 1827; he was a wood-chopper at the piano."

It must be remembered that Von Lenz heard Cramer in private, and after having been somewhat intimately associated with Liszt and Chopin. The anecdote goes to show how greatly the art of pianoforte playing had advanced.

Joseph Woelfl, who is mentioned as a rival of Beethoven, was born at Salzburg, and was a pupil of Leopold Mozart. He began his

public career at Warsaw when about twenty years of age, and soon acquired a reputation as a brilliant pianist. He was a man of commanding appearance, handsome, and possessing much charm of manner. Moreover, he was not above the trivialities of life, and enjoyed a game at cards, or billiards, or a good dinner, and he could tell a good story. He is said to have possessed enormous hands, which gave him an immediate command of two-thirds of the keyboard. Few attained to such remarkable proficiency in extemporising, and an anecdote is told of his playing at Mayence, to the effect that when a military band came down the street, and disturbed the concert, Woelfl, catching the rhythm of the drums, worked his themes into a march, and proceeded without a break until the band was out of hearing.

He is said to have possessed also great facility in transposing, and once, finding that the pianoforte was tuned a semitone too low,

instantly transposed one of the most difficult concertos that had, at that time, ever been heard.

Czerny writes: "Woelfl, distinguished for his bravura playing; Gelinek, universally popular for his brilliant and elegant execution; Lipansky, a great sight-player, renowned for his performances of Bach's fugues."

Woelfl married an actress, Therese Klemm, in 1798, and he died in London in 1812. There seems to have been some mystery about his death, and the continental papers could hardly be convinced of it until his widow married an oboist at Frankfort.

The name of Beethoven seems, at first, somewhat out of place in a sketch of the great pianists, inasmuch as he was far greater than a great pianist. Yet the book would certainly be incomplete without some mention of the musical colossus and his relation to pianists of his day. There is another reason, — it was by his pianoforte playing

that Beethoven first attracted the attention of musicians.

Born at Bonn, of poor parents, and brought up with severity, his childhood was not particularly happy. His mother died when he was seventeen years old, and at the age of nineteen, owing to his father's growing infirmities, he found himself the head of the family.

Beethoven's musical genius showed itself at an early age, and when only eleven he became deputy organist at the Court Chapel, a position which gave him experience, but no salary. Shortly after this he is mentioned as "playing with force and finish, reading well at sight, and, to sum up all, playing the greater part of Bach's Well-tempered Clavier, a feat which will be understood by the initiated." And it was prophesied of him that, if he went on as he had begun, he would become a second Mozart.

Some five years later he came in contact

with Mozart, when, in 1787, he made a journey to Vienna. Mozart asked him to play, but, thinking that he was giving a prepared piece, paid little attention to it. Beethoven, however, asked him for a subject, which accordingly Mozart gave him ; and the young pianist played so finely that Mozart remarked to his friends, “ Pay attention to him, he will make a noise in the world some day or other.”

Beethoven is said to have taken a few lessons of Mozart during this visit, but to have come away with a somewhat unappreciative recollection of his playing.

At the age of twenty-three Beethoven went to Vienna a second time and began to study composition with Haydn ; but master and pupil do not seem to have agreed very well, for Haydn declared that he would be a better pianoforte player than composer. He was, even in those days, considered to be one of the finest pianoforte players of the times. Ernst Pauer, in his essay on pianoforte play-

ing, speaks thus of Beethoven: "Himself one of the greatest executants, endowed with a rare muscular force, possessing an iron will which conquered all obstacles, glowing with a lofty enthusiasm, and, last but not least, a never surpassed self-command, he was enabled in his sonatas, and concertos, in some of his variations, fantasias, and rondos, to produce entirely and astonishingly new, rich, and grand effects; indeed, he gave to the piano a soul, and succeeded in winning for it a poetical expression. . . . The absolute mastery which he had obtained in early years over all the various departments of technical execution is shown in his twenty-one sets of variations . . . anticipating many an effect for the invention of which later pianists have obtained credit. . . . They say that his performance was not so much 'playing' as 'painting with tones,' while others express it as recalling the effect of 'reciting,' all which are attempts to state the fact that in his playing,

the means, — the passages, the execution, the technical appliances, — disappeared before the transcendent effect and meaning of the music. Beethoven, with a soul full of the purest and noblest ideas, and glowing with an enthusiasm which soared from the petty cares and miseries of this world up to the highest regions, was not particular in polishing and refining his performance, as were Hummel, Woelfl, Kalkbrenner, and others: indeed, such 'special' artists he satirically calls 'gymnasts,' and expresses the opinion that 'the increasing mechanism of pianoforte playing would in the end destroy all truth of expression in music.' "

There are anecdotes without end which refer to Beethoven's pianoforte playing and to his character. He was somewhat uncouth in manners, arrogant and self-conscious. Haydn called him "The Great Mogul." He was not particular in his choice of expressions, as may be shown by the anecdote of his adventure

at the house of Count Browne, when, while he was playing a duet with Ries, a young nobleman at the other end of the room persisted in talking to a lady. Beethoven suddenly lifted Ries's hands from the keys, and exclaimed, in a loud voice, "I play no longer for such hogs."

He had no affection for contemporary pianists, and while he was on terms of intimacy with many of the nobility, he was no respecter of persons. Some of his peculiar characteristics have been transmitted to other and later members of the profession; for instance, we are told that he was rude to his pupils,—he would storm and rave at the least inattention during their lessons, and would tear up their music and throw it about the room. It should be remembered, however, that this characteristic alone does not constitute greatness. In spite of his peculiarities, Beethoven was admired and loved, because of the noble

character which was behind all his eccentricities.

Beethoven's deafness, which first became noticeable about the beginning of the century, gradually impaired his powers of playing, and it became a painful ordeal for those who listened; but during his younger days the loftiness and elevation of his style, and his great power of expression in slow movements, together with his wonderful talent for improvising, made his hearers insensible to any faults of mere mechanism.

Johann Nepomuk Hummel was a pianist and a composer who, in his day, was greatly overrated. By some admirers he was pronounced to be the equal of Beethoven, with whom he does not seem always to have been on the best of terms. They were, however, reconciled, and became firm friends, Hummel being one of those who visited Beethoven during his last illness, and who was present at his funeral.

Hummel was born at Presburg, in 1778, and passed a childhood of severe drudgery. He was exploited as a prodigy in the principal cities of Germany when nine years of age. For two years he was a pupil of Mozart and lived in his house. In his twelfth year he went to London, where his playing made a sensation, and a tour of the country followed.

He became, in 1816, Kapellmeister to the King of Wurtemburg, and was appointed, four years later, to a similar post at Weimar, which he held until his death in 1837. His duties were frequently interrupted by concert tours, and he went not only to England, but also as far as St. Petersburg and Moscow, where he was enthusiastically received.

While at Weimar he was much sought after as a teacher, and charged a very high price for lessons. It is said that Franz Liszt wished to become a pupil of Hummel, but that he could not afford to pay the price. Hummel is described as being endowed with

curiously little inventive power, rarely warm, and quite incapable of humour or passion, but fully equipped with every musical virtue that can be acquired by steady plodding. He was a clever extempore player and a composer of good ability, but not of genius.

In reading the biographies of the musicians of a hundred years ago, there is a depressing monotony in at least one particular. Almost all seem to have passed a wretched childhood. The story of drudgery and punishment, which seems to have been the rule, makes the reader of to-day wonder that there have been any great musicians. John Field, born at Dublin in 1782, is another of that long list, and he was forced to practise so unmercifully that he ran away from home, only returning to escape starvation. After some years of study under his grandfather, who was a pianist, Field was apprenticed to Clementi, and became his most celebrated pupil. Clementi not only imparted to him the secret of

his art, but also, according to Spohr, divulged to him the secrets of the wash-tub and other household mysteries, for Clementi was a frugal man.

In 1802 Clementi took Field to Paris, and there made use of him to show off pianos, as he had done in London, and did later at St. Petersburg, to which city they repaired. In 1804 Clementi returned to London, but Field remained at St. Petersburg, where he became renowned as a pianist and teacher, and where his art brought him substantial reward. In 1823 he settled in Moscow, and met with even greater success. His playing was gentle and soothing, without much brilliancy, and he was considered a master of natural grace, naïveté, freedom, and simplicity. His name is identified with his Nocturnes, a form of composition of which he was the inventor, and which are the essence of simple charm and inimitable grace. They served as models for Chopin, and are full of rare originality.

During Field's latter days he made an extensive concert tour, visiting England, France, Belgium, Switzerland, and Italy, where he was prostrated by illness. He was found by a Russian family and taken back to Moscow, where he died soon after his arrival. He was a prematurely aged man, and suffered much from nervousness, also, it is said, from habits of intemperance. Applause displeased and disturbed him, and he was known to stop playing suddenly if it became too loud, but his performance gained in life and beauty when silence reigned.

Ferdinand Ries, who enjoyed the distinction of being a pupil and friend of Beethoven, and who was for some years a prominent figure in musical life in Europe, passed through many periods of tribulation, but eventually gained distinction and wealth.

Ries was born at Bonn in 1784, and was brought up from his infancy as a musician. His father, Franz Ries, was a musician, and

was also a teacher of Beethoven, to whom he showed himself as a true friend during the days of Beethoven's trouble, caused by the death of his mother. Beethoven in turn befriended young Ferdinand, and many times helped him when he was in the grip of poverty, secured for him an appointment as pianist to Count Browne, the Russian *chargé d'affaires* at Vienna, and later a similar position in the service of Count Lichnowsky.

Ries was, as a citizen of Bonn, liable to the French conscription, and in 1805 he was called upon to present himself. He was obliged to travel to Bonn on foot, submitted himself for examination, and was rejected, because he had lost an eye as a result of an attack of smallpox in his childhood. He proceeded to Paris, and eked out a wretched existence for two years, when he decided to go to Russia. Instead of going there, however, he brought up at Vienna, where he was offered the post of Kapellmeister to Jerome Bonaparte, an

event which brought him into unpleasant relations with Beethoven, who imagined that Ries was trying to secure the place over his head. Ries then went to Cassel and thence to Hamburg, Copenhagen, and Stockholm, where he made both money and reputation.

He now determined to carry out his project of visiting Russia, and embarked on a ship, which was captured by a British man-of-war, and Ries, with the rest of the passengers, was turned loose upon an island in the Baltic. He eventually reached St. Petersburg, where he found Romberg, the 'cellist, and with him made an extensive concert tour, which was cut short by the burning of Moscow.

He next proceeded to London, where he found his father's friend, Salomon, also a native of Bonn, who secured for him an engagement at the Philharmonic concerts. In London he speedily attained a high reputation. "His hand is powerful and his execution certain, often surprising; but his

playing is distinguished from that of all others by its romantic wildness," said the critic. In London he married a lady of great attractions, and became very much in request as a teacher. After eleven years' residence in England he returned to his native land and bought some property, but he continued to be more or less active in musical matters until his death in 1838. His compositions numbered about one hundred and eighty, but though they are modelled after Beethoven they lack the inspiration which distinguished that great master's works.

Frederick William Michael Kalkbrenner was a talented and fashionable pianist and teacher at the early part of the nineteenth century. His father was a musician of some reputation, who, in the fulfilment of his engagements, was obliged to travel a great deal. During one of these journeys our pianist was born, in a post-chaise, and apparently a considerable portion of his infancy was spent in

similar conveyances, for we are told that his father's wanderings took him through Italy, a tour which lasted two years.

Kalkbrenner was talented as a child, and at five years of age played a concerto of Haydn's before the Queen of Prussia, while at thirteen he completed his course of three years at the Paris Conservatoire, taking the prize for pianoforte playing. He was also an accomplished linguist, speaking four languages when he was eight years old.

In his career Haydn took a great deal of interest, and it was on his advice that Kalkbrenner's father sent the young man to Vienna, at a time when he had associated himself in Paris with some of the gayest youths in the city, and had given himself up to a career of dissipation. Here he settled down to hard work, and spent much of his leisure time in the company of Haydn, Beethoven, Hummel, and Clementi.

In 1814 he went to England, where he met

with the most remarkable success. Pupils flocked to him, he charged high prices for his lessons, and worked assiduously. During ten years of such life, mingled with concert tours, he made a considerable fortune, and with it retired to Paris, in 1824, where he became a partner in the firm of Pleyel & Co., Madame Pleyel having been one of his pupils. In Paris he lived for ten years, and was married to a wealthy and high-born lady. He lived in grand style and associated with the foremost people in the world of art. His concert tours in Germany, Holland, and Belgium brought him applause and honours, and he was considered a great artist. Notwithstanding this reputation, it is certain that he was vain, and somewhat unscrupulous in his methods. For instance, he is said to have spoken of himself as the only great improviser of the day, and to have given, as improvisations, compositions of his own which were already published. He proposed

to Chopin, who was then a young man, that Chopin should bind himself to him for three years, as a pupil, while, according to the best authorities, Chopin was even then far superior to Kalkbrenner as a pianist and a musician.

Kalkbrenner died of cholera, at Enghien, in 1849. His compositions are not very numerous, and are well written, but dull in spite of their showiness.

An amusing anecdote is told at the expense of Kalkbrenner, who was very conceited and patronising, and given to aping the perfect gentleman. Mendelssohn, Hiller, Chopin, and Liszt dressed themselves in beggarly style and waited for him in front of a café just before the hour at which he would visit the place. Presently he came strutting along, and as soon as he reached the place at which they stood, they surrounded him and greeted him in the most unceremonious and boisterous manner. Although he was evidently disgusted at being so familiarly ad-

dressed by such a group of tatterdemalions they kept close to him and added to his torture by making a good deal of noise, so that in the course of time a large crowd gathered in front of the place, completing the satisfaction of his tormentors, who did not disperse until they had enjoyed his misery for a long time.

It is related by Mr. John Edward Cox that the four great pianists, Hummel, Kalkbrenner, Moscheles and Cramer, once met at the house of a mutual friend. Hummel, being asked to play, improvised at some length, but without his usual facility of invention or execution. When he had finished, Kalkbrenner and Moscheles were requested to give some touch of their quality, but having refused to do so, Cramer was asked to play. For some time he declined to do so, but being earnestly pressed by Hummel he sat down to the pianoforte in his usual unpretending manner and began one of Beet-

hoven's sonatas. In a few minutes his whole audience was literally entranced, and sat breathlessly listening to every note and phrase of the composition, which seemed to reveal some new inspiration at every turn. When he had concluded, Hummel rushed to him, seized him in his arms, and kissed him on each cheek, exclaiming, "Never till now have I heard Beethoven,"

Mr. Cox also says of Kalkbrenner that he never by any chance touched the feelings, or gave an indication of being anything else than a mere brilliant mechanist. His execution was indeed prodigious, but he could play scarcely any other compositions than his own with anything like grace or proficiency, and the almost total absence of genuine method or phrasing therein caused a repetition to be both tedious and wearisome. Incomparably superior to Kalkbrenner was Cipriani Potter, a really sound musician and a genuine artist. He was somewhat ridiculed

in the profession for his devotion to Beethoven, and later, also, for his admiration of Schumann, but lived long enough to find his opinions justified.

Philip Cipriani Hambly Potter was born in London in 1792, and was a pupil of his father and of Woelffl. He attained high rank as a pianist, touring in Germany and Italy. He was appointed professor of pianoforte at the Royal Academy of Music ten years later, and became principal in 1832, resigning that office in 1859.

Czerny is a name familiar to the majority of pianoforte students, although Czerny's exercises are to-day much less used than a few years ago. Carl Czerny was for many years the most successful, and consequently important, teacher in Vienna, and was in the enviable position which enabled him to select his pupils and teach only those who possessed undoubted talent.

Czerny was born at Vienna in 1791, and

was the son of a musician, who taught him the piano in his early youth. Such was his ability at the age of ten that he could play by heart the best compositions of the great masters. Beethoven, to whom he was introduced, was so pleased with him that he took him as a pupil, and always showed great interest in his welfare. Some years later, when Czerny had musical performances by his pupils at the home of his parents on Sunday afternoons, Beethoven was so pleased with the family picture of peace and contentment that he proposed to live with them himself; but this project was never carried into effect because of the illness of the parents.

Czerny was always averse to playing in public, and he very seldom travelled. His work was confined almost entirely to Vienna, and he became famous through his pupils and his compositions. Liszt, Döhler, Thalberg, Jaell, and Madame Belleville-Oury were his most celebrated pupils. Czerny never

married. He was a man of gentle disposition, modest and simple in his mode of life, courteous and friendly in his behaviour. His compositions number more than one thousand. He died in 1857, after a busy and successful career.

During a long period Ignaz Moscheles was considered the foremost pianist. He was born at Prague in 1794, and became a pupil of Dyonis Weber, who educated him on Mozart, Clementi, and Bach. When fourteen years old he gave a concert at which he played some of his own compositions. Going shortly afterward to Vienna, he speedily made the acquaintance of the most prominent musicians and the leaders of society. He became a pupil of Salieri and of Albrechtsberger, studying with the former as much as three years. Here, also, he became acquainted with Beethoven and wrote for him the pianoforte score of "Fidelio."

The immediate cause of the elevation of

Moscheles to the ranks of the first pianists is said to have been a performance of some original variations on the "Alexander March" at a charity concert. After this he was considered as one of the principal virtuosos of the day, and was ranked with Hummel, who was said to excel in pianissimo effects, though Moscheles was superior in the matter of bravura. Fortunately the rival pianists were very good friends, and Hummel, when for a time he had to leave Vienna, turned over his favourite pupils to Moscheles.

At the age of twenty-two Moscheles left Vienna and proceeded to England, visiting, on his way, Leipzig, Dresden, Berlin, and so on through North Germany and Holland. In Berlin he taught Mendelssohn, for whom he ever retained the warmest friendship and admiration. While in Hamburg he fell in love with and married, all in the short space of a month, the daughter of a wealthy merchant, Charlotte Embden, with whom he passed the

remaining forty-five years of his life in great happiness.

After his marriage he made London his place of residence, but frequently made flying visits to other places for the purpose of giving concerts. In London he became identified with the best musical life, and was welcomed by Clementi and Cramer. In 1832 he was elected a director of the Philharmonic Society, and in 1837 and 1838 he conducted Beethoven's Ninth Symphony at the society's concerts.

Moscheles was no admirer of the music of Chopin and Liszt, who were now coming forward, but it is said that he somewhat modified his opinion after hearing Chopin play. He was distinguished in his playing by a crisp, incisive touch, clear and precise phrasing, and minute accentuation. He played octaves with a stiff wrist, and used the pedal sparingly.

When Mendelssohn established the con-

servatory at Leipzig he offered to Moscheles the position of professor of pianoforte, which was accepted, and for some twenty years the success of the institution was in a great degree owing to the reputation and zeal of this most painstaking and exemplary teacher. After accepting this position, in 1846, he practically retired from the field as a virtuoso, and only appeared at rare intervals.

In some biographies of Moscheles the statement is made that "for a long time, from the death of Hummel till the advent of Chopin, Moscheles was considered the foremost pianist." Hummel died in 1837. Of Chopin's advent we are told by Liszt: "With the exception of some concerts given at his *début* in 1831, in Vienna and Munich, he gave no more, except in Paris," to which might be added "and in England." Chopin was, therefore, firmly established in Paris some years previous to the death of Hummel, whose star was at its zenith about

1818, at which time Moscheles was just beginning to be known, and from about 1825 to 1847 may be considered the time at which Moscheles was in his prime. This period includes the last twelve years of Hummel's life and brings us almost to the death of Chopin also, which occurred in 1849.

Moscheles was a man of lofty aims and of self-effacing modesty. His influence was always used in the interests of refined musical taste. During the period of his life spent in England he was instrumental in bringing forward many celebrated musicians. That he was a man of amiable disposition is proved by the fact that he remained on the best of terms with his colleagues, and by the long list of celebrities who visited his home. His death took place at Leipzig in 1870.

Karl Maria von Weber, born at Eutin in Holstein, contributed much to the development of pianoforte technique, but is better

known by his compositions than by his record as a virtuoso. Yet Weber always exerted an electrifying effect upon his audience by his perfect control of the crescendo, from the softest piano to the mightiest forte.

Ludwig Bohner, also, was a pianist well known in Germany from 1808 to 1820, during which time he travelled about playing his own compositions. He was an original character, and during his later years led a nomadic life in Thuringia, in very restricted circumstances.

CHAPTER III.

MENDELSSOHN, CHOPIN, HENSELT, AND LISZT.

IN the old days of pianoforte playing, previous to the advent of Liszt, Chopin, and the players of their school, the chief objects sought to be obtained were silkiness of touch, exquisite finish with respect to the details of execution, flexibility of hand and wrist, independence of each individual finger, a certain rigidity of arm, so far as attitude was concerned, and extreme self-restraint in the use of the pedal. Pianists of those days were not in the habit of smiting their instruments, but rather of tickling them tenderly, and coaxing them into discoursing excellent music. Calm, neat, technically accurate playing was the rule, and nobody attempted

to elicit from the piano the tones of any other instrument, or orchestral effects.

There was now a craving for greater technical brilliancy, — more dazzling execution, instead of technical accuracy. A new school arose, of which Liszt was the leader and the model, the Romantic school, of which Schubert, Schumann, etc., were the evangelists. Pianoforte playing received a tremendous impulse, and in its progress brought to the surface much that was shallow and meretricious. For that reason it has been thought best to group together the four greatest men of the period, Mendelssohn, Chopin, Henselt, and Liszt, and to leave for a future chapter the lesser lights, who, however, fill an important part in the history of the musical progress of the world.

{ Mendelssohn, who was better known as a composer and conductor than as a pianist, was regarded as a mature artist at the age of fifteen. } When he went to Moscheles for les-

sons, that teacher said, "He has no need of lessons. If he wishes to take a hint from me as to anything new to him, he can easily do so." Although Mendelssohn did not pursue a career as a virtuoso, he played in public many times, and his playing was always highly admired.

Henry F. Chorley, the celebrated critic, in his book on "Music and Manners in France and Germany," writes thus of Mendelssohn's pianoforte playing as he heard it at Leipzig, and he compares it with the playing of other celebrities of the time.

"It would have been absurd to expect much *pianism*, as distinct from music, in the performance of one writing so straightforwardly, and without the coquettices of embroidery, as Mendelssohn. Accordingly, his performance has none of the exquisite *finesse*s of Moscheles, on the score of which it has been elsewhere said that there is, within his playing, none of the delicate and

plaintive and spiritual seductions of Chopin, who sweeps the keys with so insinuating and gossamer a touch that the crudest and most chromatic harmonies of his music float away under his hand, indistinct, yet not unpleasing, like the wild and softened discords of the æolian harp;— none of the brilliant extravagances of Liszt, by which he illuminates every composition he undertakes, with a living but lightening fire, and imparts to it a soul of passion, or a dazzling vivacity, the interpretation never contradicting the author's intention, but more poignant, more intense, more glowing than the author ever dreamed of. And yet, no one that has heard Mendelssohn's pianoforte playing can call it dry — can fail to be excited and fascinated by it, despite its want of all the caprices and colourings of his contemporaries. (Solidity, in which the organ touch is given to the piano without the organ ponderosity, — spirit (witness his execution to the finale of the D

minor concerto) animating, but never intoxicating to the ear, — expression which, making every tone sink deep, requires not the garnish of trills and appoggiaturi, or the aid of changes of time, — are among its outward and salient characteristics ; but within and beyond all these, though hard to be conveyed in words, there is to be felt a mind clear and deep, an appreciation of character and form which refers to the inner spirit rather than the outward details : the same which gives so exquisitely Southern a character to the barcarole and gondola tune in Mendelssohn's "Lieder ohne Worte," and its fresh, Ossianic, seas-wildness to his overture to the "Hebriden ;" — the same which enabled him when a boy, in the happiest piece of descriptive music of our time, to illustrate Shakespeare's exquisite fairy scenes neither feebly nor unworthily. Execution without grimace — fancy cheerful and excursive, but never morbid — feeling under the control of

a serene, not sluggish spirit ; — I can come no nearer pleasing myself in a character, than by these words, which are still far from doing justice to their subject. One word more, which is perhaps a half-definition, — Mendelssohn's is eminently manly music ; and loses its effect, beyond that of almost any of his contemporaries, when attempted by female hands.”

Mr. Cox also says of Mendelssohn as a pianist : “Great as he was as a composer, I believe he was far greater both as a pianist and as an organist. Scarcely had he touched the keyboard than something, that can only be explained as similar to a pleasurable electric shock, passed through his hearers and held them spellbound, — a sensation that was only dissolved as the last chord was struck, and when one's pent-up breath seemed as if able to recover its usual action only by means of a gulp or a sob.”

Frederick Francis Chopin was born at Zelazowa-Wola, near Warsaw, and was the son of a Frenchman who had settled in Poland, and had married a Polish lady, Justine Kryzanowska. Frederick was a frail and delicate child, quiet and thoughtful, with a sweet disposition. He began his musical studies with Zwing, a Bohemian, and it is said that he played in public at the age of nine, when he also improvised. Through the kindness of Prince Radziwill he was sent to the college at Warsaw, where he received an excellent education and where his musical powers came prominently into notice. At the age of sixteen he became a pupil of Joseph Elsner, director of the conservatory at Warsaw, and from him acquired the habits of serious study which in later years gave him so complete a mastery over his subtle and dreamy creations. At college he made many friends amongst the nobility, and thus gained the position in society which

he ever afterward retained, and for which his gentle nature fitted him. In fact the name of Chopin is always connected with the idea of refinement.

At the age of nineteen he was considered a finished virtuoso, and he set forth upon a journey to England, which, however, was not completed until shortly before his death. On his way he visited Vienna, where he played frequently in public, and, notwithstanding the impression recently created by Liszt, was soon recognised as a master of the first rank. He also played at Munich, and then proceeded to Paris, where his playing met with great favour amongst the musical community. He gave a recital at Pleyel's concert room, where a select gathering of musical connoisseurs heard him. Liszt, Pleyel, Kalkbrenner and many others were present, and Chopin played his own First Concerto and several other smaller compositions. In a short time his reputation was thoroughly established.

He was received into the best society of Paris, and became the rage. He gave up public performances and devoted himself to teaching, and to playing only in salons amongst his own friends. His pupils were of his own selection, and included in their number some of the most beautiful and distinguished women of the capital.

Chopin met Madame George Sand, and became a victim to her influence, and her views on social matters. In 1837, he was attacked with the lung disease which had threatened him since childhood, and he settled with Madame Sand in the island of Majorca, where under her care he regained his health. Soon after his return to Paris, in 1840, this intimacy came to an end; he became despondent and was again seized with his complaint, from which, however, he rallied. After the Revolution of 1848, he desired to go to England, and, in spite of the entreaties of his friends, he set out on

his journey during the most inclement season of the year.

In London he was received with open arms, for his fame had preceded him. He was presented to the Queen by the Duchess of Sutherland, played twice in public and many times at private concerts. He went much into society, sat up late at night, and constantly exposed himself to fatigue in spite of the precarious state of his health. Against the advice of his physician he decided to visit Scotland ; but his tour was cut short by illness, and he returned to London in the last stages of consumption. Although advised to go back to Paris, he lingered on in order to give one last concert, — the last he ever played at, — in aid of his exiled countrymen, the Poles. On his return to Paris he found that his favourite physician, the only one in whom he had confidence, was dead. He gave way to lassitude and dejection, took to his bed, and shortly died.

Notwithstanding the elegance in which Chopin lived, he was in meagre circumstances previous to his death, but his last days were made as comfortable as possible, by a gift of 25,000 francs from a wealthy pupil, Miss Sterling, who after his death bought all his belongings. Some articles she gave as mementos to his pupils and admirers, but the bulk of them she left to the mother of the pianist. Madame Chopin in turn left them to her only surviving daughter, Madame Isabella Barcinska, who lived in Warsaw, and whose house was sacked during the troubles of 1863, when the infuriated soldiers made a bonfire of the collection.

Of Chopin's playing Von Lenz writes as follows: 'That which particularly characterised Chopin's playing was his *rubato*, whereby the rhythm and time throughout the whole remained accurate. 'The left hand,' I often heard him say, 'is the conductor; it must not waver, or lose ground,

do with the right hand what you can and will.' In the fluctuation of the tempo, Chopin was ravishing; every note stood on the highest degree of taste, in the noblest sense of that term. When he embellished, — which he very rarely did, — it was always a species of miracle of good taste. In his entire make-up, Chopin was not fitted to interpret Beethoven or Weber, who paint along great lines with great brushes. Chopin was a painter of pastels, but an *unrivalled* one. Contrasted with Listz, he might stand on an honourable equality with him — as his wife. . . . Chopin's tone-colour is like that of Raphael! He is the Raphael of the piano — though one must not seek his Madonnas in the churches — but in Life!"

Oscar Bie says of him: "Chopin stands among musicians, in his faultless vesture, a noble from head to foot. The sublimest emotions, toward whose refinement whole generations had tended, the last things in

our soul, whose foreboding is interwoven with the mystery of the Judgment Day have, in his music, found their form. . . . Chopin's playing was light and airy, his fingers seemed to glide sideways, as if all technique were a glissando ; even the forte was in him not an absolute, but a relative, forte — relative, that is, to the gentle voice of the rest."

Adolf Henselt was noted as an accomplished virtuoso, and for many years as an eminent teacher. Born in Swabach he studied music in his childhood with Frau von Fladt at Munich. In his seventeenth year, he was sent by King Ludwig of Bavaria to Weimar. Here he was placed under Hummel against whose methods he openly rebelled, and in eight months the connection was severed. Henselt went to Vienna and pursued methods of his own in regard to pianoforte technique, while studying composition under Sechter. In the discipline which he imposed upon himself he was

unmerciful, and he attained his virtuosity through the most assiduous labour. In 1836 he played privately in Berlin, Dresden, and Weimar, and the following year gave public concerts in the chief cities of Germany, after which he journeyed to St. Petersburg, where he remained for the rest of his life, gaining the reputation of a teacher of high standing.

He was a man of strong personality, outwardly gruff and plain-spoken, but with much kindness of heart. His influence over piano-forte playing in Russia was very great, for he held the position of inspector of all the imperial schools of music, the duties of which office took him all over the country.

When playing with an orchestra, he insisted upon remaining behind the scenes until it was time for him to begin, and then he would rush in and literally pounce upon the piano. Once, on a state occasion, he forgot to lay aside his cigar, and rushing on to the

stage, cigar in mouth, smoked away through out his performance, much to the amusement of the Czar, who applauded him generously.

It is said, as a proof of Henselt's devotion to music, that his last conscious act before death was to hum a melody.

Von Lenz, who was intimate with Henselt, has given the following vivid picture of him :

“If we speak of Adolf Henselt as the most unique phenomenon of the keyboard, we now have to justify this designation by means of internal evidence.

“In absolute power over every resource of the keyboard, and therefore over every style, Liszt is to be understood as cosmic — i. e. *universal*. Tausig, who treated the apparatus, the medium, as an art in itself, leaned thereby more toward universality than individuality. Chopin was too individual in production to be capable to express his entire individuality in reproduction, as an artist deficient in physical command of the medium. . . . Midway be-

tween Chopin and Liszt — in a way the connecting link between their contrasting natures — stands Henselt, a primitive German phenomenon, a *Germania* at the piano. Henselt is German in everything, in production and in reproduction. German for us is synonymous with faithful, honest, real! . . . If one dared to calculate and classify, one might name Henselt as the only artist among the great pianists who is Liszt's equal — although in the specifically subjective domain he belongs to a more specialised sphere. Henselt alone has first of all the same command over the resources in fullness of tone and the same finish of execution. . . . He has his own peculiar polish, his own peculiar finish, he is a law and end unto himself. By this law he departs from the good old school, but arrives at very individual results. . . . We shall call Henselt's mode of expression, taken as a whole, romantic, in feeling and spirit like Weber, whom he much resembles in dis-

position, in his dignified, simple carriage, in his self-poised manner combined with the sincerest modesty, because he never is or will be satisfied with his achievement — a fact which the keen observer easily recognises, and only the vulgar misjudges. Henselt pursues an ideal of perfection, which never permits him a moment of unalloyed delight. Hence it comes that Henselt is the only artist to exhibit the phenomenon — remarkable indeed, but grounded in his innermost nature — that immediately on finishing a given piece or movement, to the utmost astonishment and rapture of his audience, he would play it over, and even over again, as though at the command of some higher power, quite unconscious of his surroundings! Those were moments of supreme ecstasy, of entire isolation from the outer world — in which the man is no longer master of himself, in which the artist approaches nearer to his ideal, which he longs

with such passionate yearning to reach, that the outer world, his own self, and the impression made upon his auditors are quite forgotten. . . . One does not experience mere enjoyment in hearing Henselt,—one is intoxicated and elevated at the same moment. Another distinctive trait in Henselt is that, in the midst of compositions, whenever his enthusiasm seizes him, when he soars toward his ideal, he doubles the singing melody that quite fills his heart, by humming it himself! The artist's voice is anything but lovely, and injures the effect, as he knows right well when he is told that he has been singing again, for he himself does not know it or suspect it. *Never* have I heard such a magical cantilena flow from the pianoforte as in those moments when Henselt's voice joined in his playing.

“Henselt's coming to us marked the obsolescence of the Hummel-Field school, and

brought the piano into quite another channel. Hummel was but a starting-point for Henselt.

“Such a study of Bach as Henselt made every day of his life has never before been heard of ! He played the fugues most diligently on a piano so muffled with feather quills that the only sound heard was the dry beat of the hammers against the muffled strings ; it was like the bones of a skeleton rattled by the wind. In this manner the artist spared his nerves and ears, for he reads at the same time, on the music-rack, a very thick, good book, — the Bible, — truly the most appropriate companion for Bach. After he has played Bach and the Bible quite through he begins again. The few people whom Henselt allows to approach him during those hallowed evening hours, he requests to continue their conversation, — that does not disturb him in the least ; but the rattle of the skeleton in the piano dis-

turbs them, and tortures their nerves instead of quieting them. Seated at a dumb piano, with Bach and the Bible for company, the composer of many love-songs, of the *Poème d'Amour*, the most keen-eared tone-reveller among virtuosi, earned his daily artistic bread!"

The effect Henselt produced in St. Petersburg was so great that he became all at once the all-engrossing topic of conversation at the pianoforte; he concentrated in his own person the function of instructor of all the most influential circles, and at court, where the empress immediately appointed him court pianist. He kept open house, gave no more concerts, and limited his consuming activity to composition and teaching, — his lessons he gave with almost unheard-of punctuality and energy. . . . The mere thought of giving a concert made him ill. After his first appearance no amount of persuasion would induce him to give another

concert. In thirty-three years he gave but three.

Henselt married a lady of Silesia who was refined and accomplished, and to whom he was much devoted. He died in 1889 at his country residence at Warmbrunn.

“All playing sounds barren by the side of Liszt, for *his* is the living, breathing impersonation of poetry, passion, grace, wit, coquetry, daring, tenderness, and every other fascinating attribute that you can think of. He is the most phenomenal being in every respect.” In these words Liszt has been described by one of his pupils, and they may be supplemented by the remark of Tausig: “Oh, compared with Liszt, we other artists are blockheads.”

He was called the Paganini of the piano, so completely did he master difficulties, most of them invented by himself, which to other pianists seemed insuperable, and his career was most successful from his earliest days.

Unlike Paganini, he was a man of most generous disposition. Franz Liszt was born at Raiding, Hungary, on October 21, 1811. A comet of unusual brilliancy was visible at that time, and on the night of Liszt's birth it seemed to light upon the very roof of the house in which he was born, and to have been regarded as an omen of his destiny.

He was a delicate child, and at one time he suffered a long illness from which he did not recover until rumours of his death had been circulated in the village. At the age of nine he played in his first concert, at Oldenburg, where he gave the concerto in E sharp by Ferdinand Ries and a free fantasia of his own composition, with orchestral accompaniment. From this time on he was received everywhere with the greatest enthusiasm, and such was his talent that six noblemen agreed to contribute jointly for six years an annual sum of six hundred Austrian gulden, to be

paid to his father toward the expenses of his musical education.

Adam Liszt, the father, wrote to Hummel, who asked a louis d'or for each lesson, a sum which was entirely beyond the means of the young musician, and the result was that Liszt was placed under Czerny and Salieri. Czerny not only stipulated for a very small price, but at the end of the twelfth lesson, when Adam Liszt desired to pay for the lessons already given, most generously refused any compensation, and during the whole of the eighteen months that Franz was his pupil he continued to instruct him gratis.

On the first of December, 1822, Liszt played for the first time before a Vienna audience, and his performance exceeded the expectations of his most sanguine admirers. He was now eagerly sought for at the best concerts, and was considered equal to the most talented virtuosi of the day. Such was his renown that Beethoven came to one of

his concerts to hear him play, and the presence of the great master, who had been an object of adoration to the child, stimulated him and filled him with pride and joy. Beethoven could not restrain his admiration, and at the end of the concert ascended the platform and kissed the boy repeatedly.

Adam Liszt now set out for Paris with his talented son, but arranged for concerts at the various cities through which they passed on their way. At Paris Adam Liszt applied for his son's admission to the Conservatoire, but Cherubini, who was then director, refused to grant him admission because he was a foreigner.

All the salons of the aristocracy in Paris were, nevertheless, thrown open to Adam Liszt and his son, for they were well provided with letters of introduction from the Austrian capital, and little Franz became the fashion.

He was considered superior to Moscheles,

was called the “eighth wonder of the world,” and stood at the head of the list of virtuosi.

His mental culture raised him far above all his contemporaries in his profession, Chopin alone being worthy to be placed at his side. When he played in Paris with Thalberg the verdict was: “Thalberg is the first pianist in the world,—Liszt is the *only* one.” A few years passed, and people grew tired of Thalberg’s playing; but Liszt lived to a great age and was able to delight immense audiences to the last.

Liszt, in 1839, gave the first pure piano recital ever given, and not only was he able to fill up a whole evening with performances on his instrument alone, but he gave twenty-one recitals in a little over two months, at Berlin, in 1842.

Paganini exercised a great influence over Liszt, who undertook to develop difficulties for the pianoforte similar to those which Paganini had developed for the violin. He



FRANZ LISZT.

transcribed Paganini's capriccios, which contained almost impossibilities, and the immense technical difficulties of his compositions retarded their popularity for many years.

Adam Liszt, who had been the constant companion and guide of his son, died in 1827 at the age of forty-seven. This was a most severe blow to the young pianist. Finding himself in debt, owing to the expenses of his father's illness, he sold his piano and went to Paris, where he was joined by his mother. He began to take pupils, and such was his fame as a virtuoso that his youth proved to be no obstacle to his success in securing a large class. He fell in love with one of his pupils, Caroline de Saint-Cricq, but the affair was stopped by the father of the lady, and she became the wife of a country nobleman, M. d'Artignan. Liszt now sank into a state of despondency, and decided to enter the church. He was deterred from taking this step by his mother, but he soon became so ill

that his life was despaired of, and in the winter of 1828 it was again rumoured that he was dead. Pictures of him were exhibited in many places in Paris, with the date of his birth and death. His recovery was slow, and it was not until 1830 that he resumed his activity.

It was in the following year that he heard Paganini, and determined to improve his powers of execution until he could reach the same perfection on the piano that was exhibited by Paganini on the violin. He became an admirer of Berlioz, and of Chopin, who exercised considerable influence over him. Liszt at the age of twenty-three came under the influence of George Sand, and was soon reckoned among her best friends. Her doctrines were not calculated to elevate the moral standard of such a man. Brought up under strong religious influences, and possessing a pious nature, Liszt drifted into a series of entanglements, until even Paris was shocked and refused to recognise him. Per-

haps it was his misfortune to be fatally fascinating to the fair sex, or perhaps his intellectuality placed him upon a plane far above that by which society is supposed to be guided. Certain it is that his love-affairs were numerous, that he was never married, and that he had three children. Of these, one, a boy, died in infancy; the oldest girl, Blandine, became the wife of M. Emile Ollivier, the prime minister of France at the time of the declaration of war against Prussia. The other, Cosima, became the wife of Liszt's pupil, Hans von Bülow, and later of Richard Wagner. They were the children of the Comtesse d'Agoult, who was Liszt's companion for several years, and who became celebrated, also, as a writer, under the name of Daniel Stern.

These entanglements continued during almost the whole of Liszt's virtuoso period, but in 1865 he gave up his wandering life and carried out his early desire of joining the

church, after which he devoted himself to composition, and to conducting performances of great works.

In 1862 the Grand Duke of Saxe-Weimar appointed him to the office of Court Chamberlain, and the Grand Duchess had a beautiful residence built and furnished for him within the grounds of the castle at Weimar. The Emperor Napoleon appointed him to be a *Commandeur* of the Legion of Honour, and in 1871 the Hungarian Cabinet created him a noble of Hungary, with a yearly pension of fifteen thousand francs. He was also appointed director of the Academy of Music at Budapest.

During his old age he lived at Weimar, surrounded by pupils, but in 1885 he spent a few weeks in Paris, and visited London after an absence of nearly half a century. He was most enthusiastically received wherever he went, and was requested by the Queen to visit her at Windsor Castle.

It has been said that Liszt passed through six "lives" in the various parts of his existence. In the first he lived the life of a precocious and much-loved child. In Paris he penetrated into the depths of a romantic idealism, which drew closely together the men of that fruitful epoch. Next, with the Comtesse d'Agoult he lived for five years the free and productive life of a wandering artist. Then he experienced the glories of European renown as a virtuoso. Then he exerted himself in Weimar as the pioneer of the modern style, and finally in Rome, Budapest, and Weimar he lived the peaceful life of a ruler, having attained the heights of worldly honour and equally those of that conquest of the world which found its symbol in his priestly robe.

In 1886 Liszt went, as usual, to Bayreuth, to superintend the production of one of Wagner's masterpieces. His health had been poor for some time. On the fourth of

June he attended the wedding of his granddaughter, Damila von Bülow, with Doctor Tode, and after that he went, on the advice of his physician, to Luxemburg. Here he caught cold, and imprudently travelled back to Bayreuth in order to be present at the performance of "Tristan und Isolde," which took place on Sunday, July 25. He insisted upon being carried to his daughter's box in an armchair, and was afterward taken home in a very weak state. On the following Tuesday pneumonia set in, and on the Sunday he died shortly before midnight.

He was one of the most remarkable men of the century, and though his faults were great, they were far outweighed by his noble and generous nature.

There are numerous stories extant about rebukes administered to loquacious royalties by eminent musicians, more particularly violinists, but there is one regarding Liszt which seems as much more magnificent than

the rest as Liszt himself towered above all performers. It was during Liszt's second visit to St. Petersburg that the Czar Nicholas invited him to a soirée at the Winter Palace, and in the course of the evening personally invited him to play. Liszt accordingly sat down to the piano and commenced one of his own Hungarian rhapsodies. The Czar, as soon as the music was well started, entered into an animated conversation with one of his generals, talking in anything but a subdued voice. Liszt had always exacted exclusive attention from his audiences, no matter of what exalted social elements they might be composed, and noticing the conversation, he played on for a minute or so, when he suddenly came to a full stop and rose from his seat at the instrument. Although he had paid no heed to Liszt's performance, the Czar missed the sound of the piano, and sent one of his chamberlains to ask the artist why he had ceased playing, — was he indis-

posed, or was not the piano properly tuned ? Liszt's steely gray eyes flashed with righteous indignation as he replied, " The Czar well knows that whilst he is speaking every other voice — even that of music — is bound to be mute !" He then turned his back on the official and left the room. The Czar took the reproof in good part, and sent Liszt a valuable present the next day. Moreover, the incident seems to have made a lasting impression, for whenever Liszt's name was mentioned, the Czar spoke of him with cordial admiration as a musician who not only respected himself, but had the courage to insist upon respect being paid to his art.

The wonderful power of Liszt's personality over all with whom he came in contact is well illustrated by the following anecdote, related to the writer by one who was present. Von Bülow was conducting an orchestral concert at a provincial city in Germany, and a symphony by Bronsart was being played.

A part was reached which was intended to give one an impression of the awakening of nature in early spring. It was pianissimo. In the midst of this delicate part the door of the hall was pushed open and two ladies entered. They walked down the aisle, causing some disturbance, and made still more noise by moving some chairs in order to reach their seats. One of the ladies was the wife of the governor. Von Bülow stopped the orchestra, and, addressing the ladies, told them, not in the most gentle manner, that if they wished to enter during the performance, they must come while the orchestra was playing loud, — he could not put up with the disturbance they had made. Then calling an official he told him to get those ladies out of the way. “But Doctor Von Bülow,” the official remonstrated, “one of them is the governor’s wife.” “Then put her out first,” was the brusque reply. In the meantime Liszt, who was present, motioned majestic-

ally to Von Bülow, who, on noticing the gestures of the great man, became immediately obsequious, and, bowing low to him, turned around and continued the performance.

An incident, which showed his marvellous power of grasping musical ideas, occurred in Vienna, when Liszt and Rubinstein once met, having not seen one another for some time. Rubinstein had been giving a concert, and Liszt, meeting him afterward, asked him if he had anything new. "Yes," Rubinstein replied, "I have a fantasia for two pianofortes." "Let us play it together," said Liszt. They were both invited to be present at the salon of a music-loving prince on the next night, and they agreed to play it then. When the time arrived for them to play, Rubinstein handed to Liszt the manuscript of the fantasia. Liszt glanced over it for a few minutes while conversing with some of the people who were present, and then sat down to the piano. The two instru-

ments were placed facing each other, and half the company grouped themselves around Rubinstein while the remainder gathered around Liszt. By the end of the performance the whole of the company were grouped around Liszt. So wonderful had been his playing, at sight, of this entirely new work, so completely had he grasped its meaning, that Rubinstein was completely overshadowed, a fact which he himself acknowledged, exclaiming, "Impossible, impossible, it is not to be believed!" as he went around to Liszt and kissed his hand reverently.

CHAPTER IV.

THE EARLY INTERNATIONAL VIRTUOSO.

THE mania for rapidity of execution which came through the exhibition of virtuosity, toward the middle of the nineteenth century, brought with it some remarkable feats. One of these was performed by an organist who undertook, for a wager, to play one million notes on the piano in less than twelve hours. He succeeded in doing this at the average rate of about 125,000 notes an hour. The actual time consumed in the playing was eight hours and twenty minutes, which, with the periods of rest which he allowed himself, amounted to a few minutes less than the twelve hours.

The extreme of the virtuoso type of this

period is to be found in the international geniuses, who continued the traditions of Thalberg rather than of Liszt. The earliest and the greatest traveller of these was the Irish pianist and composer, Wallace, who, for the sake of his health, toured and gave concerts through Australia, New Zealand, India, South America, the United States, and Mexico.

The United States began to be regularly recognised as a field for the virtuoso after the year 1840, when pianists, violinists, and singers began to appear.

In 1852 a Polish gentleman, who had suffered in the cause of his country, came to America and endeavoured to mend his fortune by giving performances upon two pianos at once. However much this proceeding may have appealed to the sympathies of his hearers, it cannot be regarded otherwise than as a piece of reckless extravagance, for not only are pianos expensive instruments, but any

performer can do much better on one than on two at a time. Mr. Wolowski, for that was the gentleman's name, did not entirely confine himself to the performance on two pianos, but he also played against time, and undertook to execute four hundred notes in a single measure,—a perfectly safe undertaking, for the simple reason that nobody could pretend to count the notes. It is recorded that Mr. Wolowski secured small audiences, and that, as a performer, he did not compare with Jaell, Goldschmidt, and others who had recently been heard.

Henri Herz, who at one time enjoyed an immense reputation in Paris, is interesting as being one of the first pianists of European renown who toured the United States. He was followed by Thalberg, Jaell, L. von Meyer, etc., and may be looked upon as the pioneer of the stream of much-advertised virtuosi who seek these shores in yearly increasing numbers. His tour in the United States took

place in 1845, and continuing through California, Mexico, the West Indies, and South America, did not return to Europe until 1851.

Herz was born at Vienna in 1806, and entering the Paris Conservatoire at the age of ten, carried off the first prize for piano-forte playing in a year. He remained in Paris, acquiring great prominence as a player and teacher, until 1831, when he made a tour of Germany with the violinist Lafont, and in 1835 visited London, where he gave a concert of his own, and played duets with Moscheles and J. B. Cramer. He proceeded also to Dublin and Edinburgh. After a successful career Herz lost most of his earnings by entering into the manufacture of pianofortes, and in order to replenish his exchequer he decided upon his great tour in the Western Hemisphere.

Concerning his playing in London, Mr. Cox says: "For my part, I have always regarded Herz as one of the most unsatisfac-

tory players and frivolous composers for his instrument that the world has ever met with. If at any time the saying was realised of 'a man going up like a rocket and down like a stick,' it assuredly was so in his case. I really believe that Herz could play no other music than his own. If he at any time tried the experiment, it must have been a miserable *fiasco*. He had neither the genius nor the disposition to understand the grand masters."

Nevertheless Herz had dazzled the Parisians, and now he set forth to exercise his blandishments upon the music-loving public of the United States. Possibly he was the best man that could be found for that arduous and not altogether enviable undertaking. While there were good musicians and people who loved and appreciated good music in the larger cities of America, it cannot be said that the Americans were in general a musically cultivated people at that time. Fortu-

nately M. Herz has left us an account of his American experiences, some of which are as interesting and unique as those of Jenny Lind or Ole Bull. In fact, P. T. Barnum, who for a short period managed Jenny Lind, approached Herz in New York with a proposition to play the piano at a concert in which that songstress was to appear as an angel descended from Heaven. This proposition staggered even M. Herz and he declined it, but he was destined to be subjected to some original and startling devices by his manager, Mr. Ullmann.

At his opening concert in New York he was introduced to the audience in a long and flowery speech, to which he was expected to reply — but declined. A gentleman was found, however, who made a thrilling speech for him and told the public exactly how he (Herz) felt about his enthusiastic reception.

In Philadelphia Ullmann concocted a placard, to advertise Herz's concert, in which

the most prominent feature was the announcement that the hall would be illuminated by "one thousand candles." He tells also how one member of the audience (which, by the way, packed the hall to suffocation in order to see the one thousand candles) made a complaint that there were eight candles short of the advertised number, and accordingly demanded his money and left the hall a disappointed and deluded man.

The farewell concert in Philadelphia was announced as a "Great Festival in honour of the Declaration of Independence, etc., etc."

It opened with a cantata for eight voices with soli and chorus, "Homage à Washington," — performed by five orchestras and eighteen hundred singers. During the last chords of the cantata the bronze bust of the Father of the Country was crowned with a laurel wreath.

Then came a "Concerto de la Constitution," expressly composed for the occasion

by M. Herz, and performed by the composer. This was followed by a lecture on the American people and on the rights of women, by a well-known lady orator. The climax was reached in a performance of "Hail, Columbia," by all the military bands in Philadelphia and the surrounding cities united for the occasion.

At Baltimore it was announced that the artist was to improvise on themes suggested by the audience. This led to a scene of confusion, for fifty or sixty themes were given, some members of the audience being so anxious to be the chosen one that they stood on their seats and whistled their contributions.

At New Orleans the great attraction for the public consisted of a piece arranged for eight pianos, played by sixteen performers. These sixteen were selected from amongst the local artists, and were all of the fair sex. At the last moment one of them broke faith,

and Herz, seeing a stylishly dressed lady in one of the boxes, went around and begged her to take the vacant place. She demurred on the ground that she was unable to play the piano and did not understand a note of music, but being persuaded by the argument that all she need do was to imitate the action of playing, she reluctantly but obligingly consented. Unfortunately there was a rest of several measures in the piece, and this had not been explained to the fair volunteer, so that when all the other pianists ceased playing, she, being absorbed in her own efforts and bent on fulfilling her promise, continued her frantic but silent exertions, and created a decidedly unusual effect.

Herz reached California in 1849, just when the gold mania was at its height. Necessity had not yet become the mother of that celebrated injunction, "Don't shoot the pianist. He is doing his best." One evening he was waited upon by a deputation of miners,

who wanted him to play at a place called "Venezia." He went there and found the house full of men of all colours, styles of dress, and nationalities. His reception was encouraging, but — there was no piano. Nothing daunted by such a trifle, the audience requested him to sing. When the excitement was subdued he asked if no one had a piano, and after a good deal of discussion, a miner in a red shirt, declared that he knew of a Portuguese (or Portuguee?) who lived four miles away, and who possessed a piano. Ten members of the motley assembly at once set forth to get that piano, and in the course of two hours returned carrying it on their backs. It was an awful old box of six octaves, three of them quite useless.

During the interval Herz had chatted pleasantly with the audience and passed a sociable evening, and now he sat down and did his best at the piano. According to his

account of the affair, he never made so brilliant a success.

Notwithstanding the fact that Herz was shallow and superficial as a musician, he was very successful in Europe as well as in America. He remained a teacher at the Paris Conservatoire until 1874, though his chief interest was centered in his piano factories. He died in 1888, but his musical reputation predeceased him by many years.

The year 1811 was most productive of celebrated pianists, for we find Louise Dulcken, Camille Stamaty, Marie Pleyel, Wilhelm Taubert, Leopoldine Blahetka, Henri Rosellen, Ferdinand Hiller, and, greatest of all, Franz Liszt, while Thalberg, who was in his day compared with Liszt, was born the following year. Chopin was born in 1810, and Mendelssohn a year earlier.

Liszt attained the highest point that human intelligence and skill can possibly reach. He widened the domain of the piano to an extent

which seems almost incompatible with the nature of the instrument, and expanded the chords to dimensions which, for the majority of players, are absolutely impossible, and thus made himself responsible for more noise and bad playing by his imitators than was ever before known. Thalberg, on the other hand, was the apostle of brilliant emptiness. He had the art of composing pieces which were much more difficult in appearance than in reality.

According to Rubinstein, Liszt was the "god of music," while Thalberg was "a grocer." Mendelssohn spoke of Thalberg's style as more worthy of a virtuoso, while Liszt's playing he regarded as "a heathen scandal both in the glorious and the reprehensible sense of the word." Schumann said that to criticise Thalberg would cause a revolt of all the French, German, and foreign girls,— "he sheds the lustre of his performance on whatever he may play,

Beethoven or Dussek, Chopin or Hummel. . . . He is a god, when seated at the piano."

Thalberg, a perfect aristocrat in look, never moved a muscle beyond his elbow. His body remained in one position, and whatever the difficulties of the piece, he was, or at any rate he appeared, unmoved, calm, master of the keyboard, and, what is more difficult, of himself.

Liszt, with his long hair flying about at every arpeggio or scale, not to mention his restlessness when playing rapid octaves, studied his audience unceasingly. He kept them well under his eye, and was not above indulging in little comedies, and encouraging little scenes to be played by the audience. He would, for instance, leave a glove upon the piano so that the ladies might tear it to fragments in the desire for relics. Thalberg disdained such devices, and never encouraged worship of himself in any shape.

Sigismond Thalberg was a native of Ge-

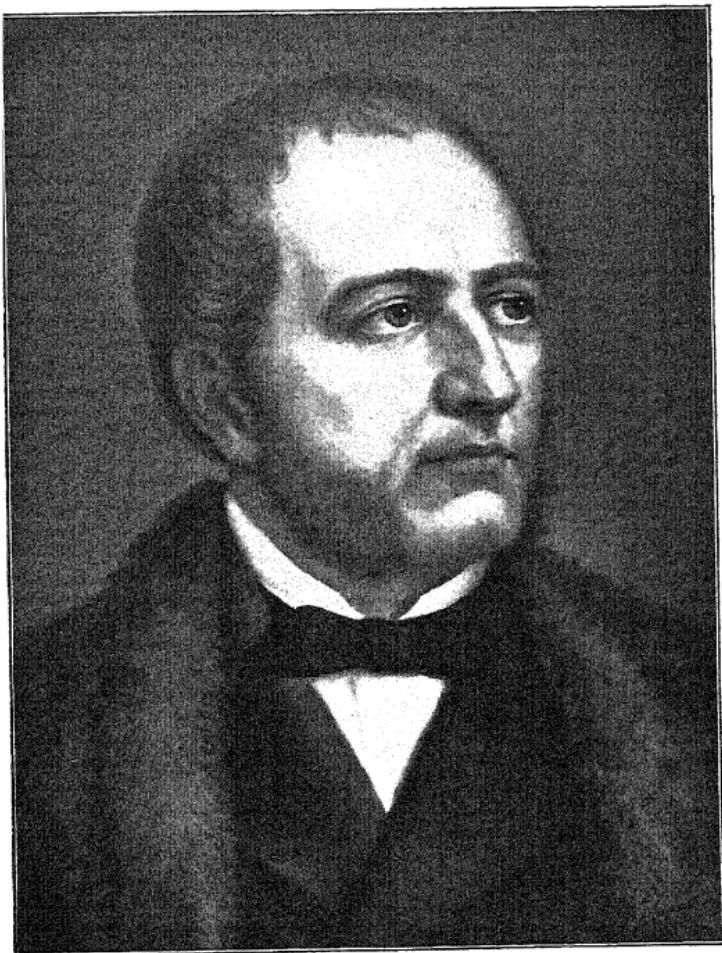
neva, and was born in 1812. He was the son of Prince Dietrichstein and the Baroness Wetzlar, was brought up in luxury, and when prepared for the life of a virtuoso, his father started him off with a capital of \$100,000. He therefore knew nothing of the struggle against poverty which oppressed so many great musicians. He was agreeable in appearance and in manners, rather too much addicted to making puns, kind-hearted, and refined. His brilliant style took the world by storm, and he became a great favourite. He possessed a well-trained mechanism. The smallest details of execution were polished and finished with the utmost care, his scales were marvels of evenness, his arpeggios at times rolled like the waves of the sea, at others resembled the airy and transparent folds of the finest lace, his octaves were thundered forth with never failing accuracy, and his chords seemed to be struck with mallets of steel rather than by fingers. His

tone was grand, delicate, and mellow, and the gradations between forte and piano were exquisitely traced.

The feature which rendered Thalberg's fantasias so celebrated was his method of dividing the melody between the two hands, whilst at the same time the right hand performs in the higher register a brilliant figure and the left hand exhibits a full and rich bass part, and supplements it with an accompaniment in chords.

Liszt on one occasion is said to have remarked that Thalberg was the only artist who could play the violin on the keyboard ; but later on, when Thalberg was held up as his rival, he said, "I hope to play as Thalberg does if I should happen to be paralysed and limited to the use of one hand."

Thalberg married, in 1843, Madame Boucher, the daughter of Luigi Lablache, the celebrated singer. He made numerous concert tours throughout Europe, and closed



SIGISMOND THALBERG

his career as a virtuoso with a long tour through South America and the United States in 1855 and 1856, when he appeared with Vieuxtemps, the violinist. He retired to Posilipo, near Naples, and lived as a land-owner and winegrower, and — there was no piano in his house. He died in 1871, having only once emerged from his retirement, when, in 1862, he gave some concerts in Paris and London, and was greeted with the same enthusiasm as before.

Thalberg astonished the ears of the million rather than gratified the taste of the refined. He adhered wholly to his own compositions, his sole object being to show off his wonderful powers of mechanism. Not a single performance of his, or of any of his pupils and hosts of imitators, ever advanced the true progress of musical art and science one step. Apparently he had no soul for anything else than the “sound and fury signifying nothing” which his own hands could produce.

Sir Charles Hallé writes of Thalberg as follows:—“Totally unlike in style to either Chopin or Liszt, he was admirable and unimpeachable in his own way. His performances were wonderfully finished and accurate, giving the impression that a wrong note was an impossibility. His tone was round and beautiful, the clearness of his passage-playing crystal-like, and he had brought to the utmost perfection the method, identified with his name, of making a melody stand out distinctly through a maze of brilliant passages. He did not appeal to the emotions, except those of wonder, for his playing was statuesque; cold, but beautiful, and so masterly that it was said of him, with reason, he would play with the same care and finish if roused out of the deepest sleep in the middle of the night. He created a great sensation in Paris, and became the idol of the public, principally, perhaps, because it was felt that he could be imitated, even success-

fully, which with Chopin and Liszt was out of the question."

Leopold von Meyer was one of the first pianists to come from Europe to America, arriving about the same time or shortly before Herz, and he soon learned to understand the tastes of the Americans of that day.

According to some accounts he was an Australian by birth, but others say that he was born at Baden, near Vienna, and that he carried on the good traditions of Czerny and Fischoff. He made long concert tours, beginning at the age of nineteen. An account of his playing is given by Fridburg, who spoke of him as the "American Virtuoso," and who heard him in Europe,—probably in Vienna.

After describing his personal appearance, and his disregard for conventionalities,— "He remained seated amongst the audience until his number on the program was reached. Then he stood up and pulled off his overcoat, and ran up on the stage. He sat at the piano,

then got up, and called to the attendants to move it to a particular spot of his own choosing. He sometimes played with his thumbs alone," the account continues, "then he smote with his fists, and with his elbows, musical-box effects, bells ringing, thunder-claps, all through one another, and then he took his stick and drummed a variation. How he did all this, with what lightness, with what grace, occasionally interrupted with coquetting with ladies in the parquet, smiling as if these antics amused him, is beyond comparison. The public, too, seemed vastly amused."

Von Meyer was a genial companion, full of wit, humor and acute observation. He could caricature the individualities of leading virtuosi with surprising adroitness, and in such good humor as to disarm the most jealous of that illustrious fellowship.

In 1868 Von Meyer reappeared in America, when he was spoken of as "more extravagant

than ever." A great change in musical taste had taken place in the interval of twenty or more years since Von Meyer had made his first trip to this country. One who heard him on both occasions wrote an account of his advent, in 1845 or 1846, to Boston, which is interesting if only for the fact that it shows the manner in which concert pianists managed their business in those days.

"No sooner was he established in comfortable quarters," the story goes, "than the musical *cognoscenti* were bidden to his rooms to have a preliminary taste of his quality. Some forty gentlemen were assembled,—the nucleus whose opinion is fame in our little musical world. . . . He seated himself at his Erard in the middle of the company. A short, stout, healthy-looking man of light, flying hair, and full blue German eyes. He congratulates himself that he is the only one of the great pianists who is fat, and this enables

him to bear much physical exertion. . . . He worked up from a soft trill, and most delicate runs, until he seemed to tear up great masses of chords by the roots, and scatter them about with furious joy. . . . His brow seemed almost to lift itself from his head; his whole body played; he would straighten back and look around in triumph on his audience; he would rise from his seat as if upon a race-horse; and finally, with the instrument vibrating like twenty, he sprang up into the arms, as it were, of his audience, laughing and shouting with as much delight as any of them, at the admirable thing which had been accomplished. Needless to say, he put criticism to flight. No one stopped to consider that it was not the deepest sphere of musical expression."

Continuing about his performance in 1867, the same account says: "As he hastened upon the stage, hat and gloves in hand. . . . He is a remarkable player, if he would only

play good music. The Steinway piano jingled as if taxed beyond its strength."

Von Meyer took up his residence in Vienna, but he died at Dresden in 1883.

Alexander Dreyschock, born in 1818, at Zack, in Bohemia, was a pianist of great attainments. He has been called the hero of octaves, sixths and thirds, and possessed such great powers of execution that Cramer, who heard him in Paris, declared that he had two *right hands*. He was described as a pianist who "did in octaves what all others did in single notes." He seemed to have even more execution than Thalberg, and was compared with Liszt, in that he was more calmly certain, and manifested a new manner of producing a vibrating and prolonged tone, but without exhibiting the charm of Thalberg, or the fantasy of Liszt. Power ranging from the uttermost force to the finest delicacy, sensible, rather than sensitive expression, were the characteristics most

strongly prominent in his performance, and his unpretending modesty won for him general approbation.

Dreyschock toured through Europe extensively, from 1836 to 1847, and then settled down at Prague as a pianoforte teacher. In 1862 he was called to St. Petersburg as professor of pianoforte at the Conservatoire, but his health failing, in 1868 he was sent to Italy, where he died the following year.

Dreyschock did not succeed in maintaining his rapidly earned reputation, and it is related of him that once when he was playing the pupil's part in some scale duets at the apartments of Moscheles, he made such a poor showing that even Moscheles's little daughter noticed it and exclaimed to her mother, "Mamma, Mr. Dreyschock hasn't learned his scales yet."

An amusing picture of the middle of the century virtuosity is given by W. Beatty-

Kingston in an account of a performance of the Chevalier Antoine de Kontski, sometimes called the “Lion of Poland.”

“This title of honour,” says the narrator, “I am bound to say, was not altogether lacking in appropriateness; indeed, it was to a considerable extent justified by his method of dealing with any luckless instrument that fell into his hands professionally. Thus might a vivacious monarch of the desert, with spirits unsubdued and sinews unrelaxed by bondage, play on or with the pianoforte, if that way disposed by nature or accidental impulse. Blows from a playful leonine paw could scarcely, I should think, strike a larger number of notes simultaneously or with greater force of impact than did the vigorous hands of the Sarmatian Lion, to whom I listened in a daze of mingled wonder and consternation. One of the pieces he played on the occasion referred to had been intituled in such sort as to explain its special

function and aim with laudable directness. It was called 'Le Reveil de la Pologne,' and was eminently qualified, as rendered by M. de Kontski, to awaken the dead, let alone slothful patriots of the Polish or any other persuasion. An eminent Viennese critic wrote a panic-stricken notice of the matinée, on the morrow of the performance, concluding his remarks with the following impressive words, 'From battle, murder, and sudden death, and from the Lion of Poland's pianoforte playing, good Lord, deliver us!'"

De Kontski was a native of Cracow, a member of a musical family. Appolinary, his brother, was a celebrated violinist. Both brothers travelled extensively, and Anton lived to a good old age.

The name of Litolff is known wherever the pianoforte is played, because of the Litolff publications. Henri Litolff was a concert pianist of considerable talent, and a composer.

He was the son of a violinist, a French Alsatian, who had been taken prisoner by the English in the Peninsular War, and who married an English woman and settled in London after the declaration of peace. Young Litolff became a pupil of Moscheles, and was put forward as a concert player when only twelve years of age. His precocity seems to have developed in other lines besides pianoforte playing, for at seventeen he entered into the bonds of matrimony, and so incurred the displeasure of his parents. He now left England, and started on a tour of the continent with his wife. He did not meet with the success which he had anticipated, and was quite unable to support his wife. The tide of fortune turned, however, when in 1840 he met Duprez, the singer, who heard him play and was attracted by his talent. Duprez took him to Paris and arranged for his appearance. In the following year he was appointed conductor at

Warsaw, and held his position for four years, when he again started on a tour, and visited several cities, with more or less success.

In 1848 he became involved in politics, but was fortunate enough to escape from the scene of the revolution.

Litolff seems to have been a pioneer in the matter of divorce, and to have used the courts methodically, for he divorced his first wife and married the widow of Meyer, the music publisher, whose business he carried on under his own name, and with much success. Not satisfied with his improved fortune, in 1860 he once more sought the divorce court, and gained distinction by marrying the Baroness Larochefoucald.

Litolff obtained high rank as a pianist, for his playing was marked by fire, passion, and brilliancy, together with thought and taste, but it fell short of the highest excellence.

Among the celebrated pianists who held

their reputation in England may be mentioned William Sterndale Bennett, Lindsay Sloper, and Sir Charles Hallé, but they did not in any way adopt the life of the virtuoso. Sir W. Sterndale Bennett was for many years principal of the Royal Academy of Music, and thus exerted a beneficial influence over student life in England. Carl Hallé was one of the 1848 fugitives, and took up his residence in England, where he remained and became perhaps the most prominent pianist during many years. He married Madame Normann Neruda, the celebrated violinist, with whom he afterward made tours in Australia and Africa.

For nearly half a century Ernst Pauer was one of the foremost pianists and teachers in England. Born in Vienna, he became a pupil of Mozart's son, Wolfgang Amadeus. In 1851 he went to London and appeared successfully at the Philharmonic concerts and at the Musical Union, and determined

to remain in England. He became celebrated as a lecturer on musical subjects, and was engaged as pianoforte teacher at the Royal Academy, the National Training School, and the Guildhall School of Music. In the midst of his arduous duties he still found time to travel and give concerts throughout Europe, but he retired from active life about 1895. Mr. Pauer was a man of gigantic stature and tremendous energy, scrupulously particular as to the smallest details in his work, and of simple, genuine nature.

Louis Moreau Gottschalk gained the proud distinction of being the first American pianist of international renown. He was born at New Orleans, his father being an Englishman and his mother a Creole. His birth took place in 1829, and, according to the custom of virtuosi, he exhibited his musical talent during his infancy in ways peculiarly gratifying to his relations, but of no special

interest to the world in general. After studying music for some years under the best teachers to be found in his native city, Gottschalk, in 1842, was sent to Paris, where he became a pupil of Camille Stamaty, who was considered the best French professor at that time. Being a youth of refined manners, he soon became a favourite amongst the élite of Paris.

In 1845 he gave a concert at the Salle Pleyel, which secured him a great deal of applause, and encouragement from Chopin, who was present and predicted that he would become the king of the pianists. By 1850 he was fairly launched on the career of a virtuoso, and travelled through France, Germany, and Spain, receiving decorations from royalties and much attention from people of less magnificence. One of the most touching incidents in his career was the presentation of a sword by Don Jose Redondo, the eminent toreador.

At Valladolid he met with an accident, for the court pianist, presumably consumed with jealousy, took advantage of Gottschalk in an unguarded moment and slammed the door of a carriage on his fingers, causing injuries from which his accurate and conscientious biographer declares it took him ninety-one days to recover. There may have been some compensation for this injury, from the fact that the Infanta of Spain invited him to dinner and "playfully and kindly presented him with a cake made by her royal hands."

Before leaving Spain he complimented the nation by composing a piece called, "Le Siège de Saragosse." This was written for ten pianos, and was performed for the first time at Madrid. "Gottschalk appeared at the head of his aides-de-camp, all dressed in the same manner. . . . There is a passage where Gottschalk in a most ingenious manner imitates a military parade, accompanied by the beating of the drum; it produced such a

sensation that all the people, men and women, rose to their feet, and he was compelled to repeat the entire passage."

At the end of 1852 Gottschalk left Europe, and in January of the following year arrived in New York, where he commenced a brilliant career by giving a concert at the ball-room attached to Niblo's Theatre. Such was his activity that he gave in one season eighty concerts in New York. He travelled through the West Indies, South America, Mexico, and California, meeting with some thrilling adventures, especially in Peru, where a revolution was in progress and bullets permeated the atmosphere.

Returning to the United States in 1862, he gave more than eleven hundred concerts in three years. In 1869, during a tour in South America, he was stricken down by yellow fever, but recovered sufficiently to give several concerts at Rio de Janeiro. On November 26 he was again taken ill, but attempted

to play in the evening. Hardly had he commenced playing when he fell unconscious, and was at once taken to his hotel. A few days later he was removed to Tijuca, a plateau about three miles from Rio, where he died on December the eighth.

There is no doubt that Gottschalk was a brilliant artist. His record throughout the world shows that to be the case. But in parts of the United States he at first failed to please the public, and sustained large financial losses. A critic in the New York *Courier* declared, in 1853, that "we, the public, have begun to regard the pianoforte in the concert room as an intolerable nuisance." Another wrote: "We could not but regret that so much stupendous and wonderful labour produced so little music, and we could not but smile at seeing the enthusiasm of his audience always rise in direct proportion to the manual exertion which his performance required."

Nevertheless he received encouragement in Boston in these words: "He is the only pianist we have heard who can electrify and inflame an assembly. He has the dexterity of Jaell, the power of Meyer, and the taste of Herz."

Gottschalk had the misfortune to travel in this country at a time when the majority of the public were unable to appreciate a high class of music, and when the country was distracted by the war of the Rebellion. Once he ventured too near the scene of hostilities and was obliged to make an undignified retreat. In San Francisco he had an experience somewhat similar to that of Herz in New Orleans. There was to be a piece played on fourteen pianos. One of the pianists fell ill, and Gottschalk had to accept the services of an amateur, who was considered a marvellous musician,— who played Liszt, and Thalberg, and considered them quite easy. A short rehearsal convinced

Gottschalk that this amateur would upset the whole business, but he was unable to decline his services. As an alternative the action of the piano was surreptitiously removed, and the young man was thus deprived of the honour of wrecking the concert.

Gottschalk has left a very interesting volume of "notes" relating his adventures.

Alfred Jaell, born at Trieste in 1832, was one of the large army of prodigies, and began his career at the age of eleven. In 1844 he was taken to Moscheles, who called him a *Wunderknabe*. After the revolution of 1848 he made a tour in America. Indeed the revolution of 1848 appears to have been of direct benefit musically to the United States, for many excellent musicians sought these shores and made America their permanent home. Others merely remained until the difficulties had passed, and Jaell was one of those who found the United States a resort convenient and lucrative for a time.

He is described by one who heard him in the sixties as a short, rotund man, with a countenance beaming with good humour, and, in spite of his unwieldiness, full of life and energy. A drawback to his playing was the constant staccato of short fat hands, which made legato, such as was common in the playing of Henselt, Thalberg, and Liszt, impossible to him. But his tone was round, full, yet sweet and penetrating,—the very biggest, fullest pianoforte tone to be heard at the time. Jaell married in 1866 Mademoiselle Marie Trautman, also a distinguished pianist. He died in Paris in 1882, after a brilliant career.

While there were many pianists of deeper artistic temperament, Jaell was uniformly successful in pleasing the public, especially in Italy and France, where he travelled sometimes alone, sometimes accompanied by his wife, who was a good pianist, and later in company with Carlotta Patti.

Dr. William Mason, one of the most widely known pianists of America, born in Boston, was the son of Lowell Mason, through whose influence singing was first taught in the public schools. After some years of study in Boston, William Mason went to Germany, where he became a pupil of Moscheles, Hauptmann, and Richter, and later of Dreyschock. In 1853 and 1854 he was under the instruction of Franz Liszt, and appeared successfully as a pianist in several European cities. He was constantly associated during his student days with Rubinstein, Von Bülow, Pruckner, and Klindworth. In 1854 he returned to his native land, and gave a number of pianoforte recitals, but soon settled in New York, where he became one of the most prominent teachers, and was associated with the best musical life of the city.

With Theodore Thomas, Bergmann, Moenthal, and Matzka he established the "Mason & Thomas Soirées of Chamber-music," which

continued until 1868. In 1872 Yale College conferred on him the honorary degree of Doctor of Music.

Karl Klindworth, a native of Hanover, rose to a high position in the musical world in spite of many difficulties and discouragements. He became a noted pedagogue, conductor, and concert pianist. As a child he was extremely precocious, and taught himself the piano and the violin. At the age of six he appeared in a concert, playing an arrangement for piano-forte of Boieldieu's "Caliph of Bagdad." The violin was his favourite instrument, and when he was fifteen years of age he made an effort to go to Spohr and study, but lack of funds prevented him. Soon after this he became conductor of a travelling opera troupe, in which Bilse, who was later famous as an orchestral conductor, played first violin.

In 1852, while on a tour as a pianist, he met Franz Liszt, and by the aid of a Jewish lady he was enabled to go to Weimar for

two years and study with the great pianist. After this he went to London, where he remained four years and gradually made his way, but was called by Rubinstein to Moscow to become pianoforte professor at the Imperial Conservatory. In 1882 he settled in Berlin, where he established a pianoforte school, and devoted much time to orchestral conducting. He has also distinguished himself by his arrangements of Wagner's and other great works, and by his own compositions.

Henri Rosellen, a native of Paris, was distinguished for his superficiality. Döhler is spoken of as inaccurate and often weak in his performance, and Henri Ravina belonged to the showy but meaningless class, though he was for many years a professor at the Paris Conservatoire.

There were, besides these, many pianists of high merit, as, for instance, Ferdinand Hiller, who became director of the Conser-

vatory at Cologne, Stephen Heller, better known as a composer, Sterndale Bennett, whose sphere lay in England, and Charles Hallé, a German who made his home and devoted his life to the cause of music in England.

Alkan and Jacob Rosenhain are both mentioned as eminent virtuosi, and Emil Prudent was noted for his smooth and clean playing, but spent most of his life in Paris.

Julius Schulhoff and Ignaz Tedesco, pupils of Tomaschek, became favourites amongst the ladies, on account of their elegant execution.

CHAPTER V.

RUBINSTEIN, VON BÜLOW, AND TAUSIG.

THE two pianists who stand out as giants of the interpretative art, after Liszt, are Anton Rubinstein and Hans von Bülow, and to them may be added Carl Tausig, whose untimely death ended a most promising career.

Rubinstein's and Von Bülow's playing represented the difference between the classical and the spiritual interpretation of piano works. Rubinstein was the great subjective artist who gave way to the mood of the moment, while Bülow was the objective artist, in whose playing the intellect was gratified by the clear-cut sharpness, while the heart retained the emotion long after the artist left the platform. Both were

complete artists and exercised a wonderful influence on their hearers.

It is greatly owing to them that virtuosity as a mere exhibition of technical skill has lost its popularity, and the public taste requires programs of intellectual worth, for the interpretation of which mental power is essential. The mere finger artist has now no place in the concert room. The days of Herz, Thalberg, De Kontski, and all that type are past, and the pianists of modern times must of necessity be people of broad education, apart from their technical ability.

(Anton Grigorievitch Rubinstein was called by Von Bülow the Michael Angelo of music. No pianist, except perhaps Liszt, has achieved greater renown, none has been more distinguished for sincerity, and few, if any, have exerted greater influence in the cause of musical education.

Rubinstein was born in 1829 at Vichvatij-netz or Wechwotynuz, a village on the

frontier of Bessarabia. His father was, with other members of the family, a tenant of a tract of land in the village. While Anton was yet very young the family moved, in a covered wagon, to Moscow, where the father established a pin and pencil factory. The mother was a musician and gave him his earliest lessons.

Through the influence of some friends, the pianist Villoing was induced to visit the family and hear Anton play, and the result was that he undertook the boy's musical education without regard to compensation. This was in Anton's eighth year, and his studies continued until he was thirteen, including a period of travel, during which Anton, with his teacher, went to Paris with a view to being admitted to the Conservatoire. He was denied admission, and possibly the best reason for this is to be found in the suggestion that Villoing, who was proud of his pupil, did not wish to

part with him, and therefore did not press the case very warmly.

Rubinstein's first concert was given at Moscow, when he was ten years of age, and before setting out on his travels. In Paris he remained about a year, meeting during that time a number of celebrities, among them Liszt, Chopin, Vieuxtemps, etc., and occasionally playing at concerts. Liszt, who was then in the zenith of his glory, was consulted by Villoing as to the future of his young pupil, and advised taking him to Germany to complete his education, so the route was continued through Holland, England, Norway, and Sweden, and thus into Germany, giving concerts at each large town. In London Rubinstein was received graciously by Queen Victoria, and, on his visit to St. Petersburg, by the Czar Nicholas, who later showed him much favour.

(In 1844 Rubinstein went with his mother, his sister Luba, and his brother Nicholas, to

Berlin, where they remained until 1846, Anton taking lessons in composition with Dehn, and in theory with Marks.

Nicholas Rubinstein, with his mother and sister, returned to Moscow in 1846, when his father died. He entered the University, and became afterward an excellent pianist.

In the meantime Anton went to Vienna, because Liszt now lived there, and on his protection and assistance he relied. Liszt dashed his hopes, however, by reminding him that a talented man must win the goal of his ambition by his own unassisted efforts. A hard struggle for subsistence ensued, and Rubinstein taught pupils, and wrote bushels of music of all kinds, from opera and oratorio down to songs, — also literary articles ; but seldom could he find a market for them, and he was glad if he could get any of them published at all.

At times he was so poor that he resorted to the device of procuring money by writing

to one or two of his pupils before the expiration of the term of lessons, declaring that pressing engagements made it impossible for him to complete them, and asking for settlement at once for the lessons already given. In this way he annoyed many pupils so that they declined to continue with him when he was ready to begin again.

One day Liszt paid him a visit, and, shocked with the condition of poverty apparent in the young man's lodgings, invited him out to dinner, after which they were always on friendly terms.

The year 1848 found Rubinstein in Berlin again, and it also witnessed the revolution, which seems to have left its mark indelibly on the musical history both of Europe and America. After this revolution, in which he almost became involved, there was no occupation for musicians, so Rubinstein packed up his belongings, and set off for Moscow, where he found himself con-

fronted with difficulties on account of his having neglected to provide himself with a passport. He was threatened with Siberia, and various unpleasant things, until at last a bright idea struck one of the officials, — “Go to my secretary, Chesnakov, and play something to him, so that we may know if you are a real musician ; and bear in mind,” he added, in scornful tones, “bear in mind that he understands music.”

Rubinstein was conducted by the secretary to a miserable, worn-out piano, upon which he poured forth the indignation which was boiling in him. The piano shook and seemed in momentary danger of extermination. The secretary listened patiently and then reported to his chief, “Your Excellency’s information is correct. Rubinstein is a musician indeed, — he can play.”

“Then let him have three weeks’ grace,” thundered the official. So Rubinstein was allowed time to communicate with his many

friends and straighten out the difficulty. His manuscripts, however, became the prey of the officials. They examined them with suspicion, and declared that secret societies sometimes used symbols of a similar nature for their treasonable documents. "Wait patiently," he was told, "for five or six months, and perhaps your notes may be restored to you." Rubinstein waited patiently, and in the course of some years a music publisher informed him incidentally that he had just bought some of his autograph compositions. They had been sold at auction as waste paper! From 1849 till 1854 Rubinstein was at St. Petersburg, where he supported himself by teaching, and gradually became identified with the best musical life of that city. In 1852 he was appointed accompanist in general to the Palace singers, or "Janitor of Music," as he called it.

From 1854 to 1858 Rubinstein travelled in Germany, France, and England, making a

long concert tour. He spent five or six months at Weimar, living with Liszt, who was at that time regarded as a demigod. It was his desire to make himself known as a composer during this tour, and he played and conducted many of his own works.

On his return to St. Petersburg, he became interested in the establishment of the Musical Society, of which the pioneer, according to Rubinstein's own account, was Kologrivov, who also laboured nobly to establish the conservatories of St. Petersburg, Moscow, and Kiev. The Russian Musical Society became the Imperial Society.

In 1862 classes were formed in the Michael Palace, which may be regarded as the nucleus of the St. Petersburg Conservatory. Leschetitzky was the professor of the piano, Wieniawski of violin, and Madame Nissen-Salomon of voice, while Rubinstein assumed the directorship. Music was then at a low ebb in Russia, and the professional artist was

unknown. The enterprise was supported by many influential people, but there was also bitter opposition, as there always is, and always will be, to such matters.

The conservatory flourished in spite of opposition, but in 1867, Rubinstein, having some differences with sundry professors, resigned, and set forth on another triumphal concert tour through Western Europe.

In 1872 he visited the United States in company with Wieniawski, the violinist, and this tour may be said to have marked an epoch in the musical history of America. To Rubinstein the tour was the cause of profound dissatisfaction, although it was so successful financially as to ensure his prosperity for the future, but several years later, when he was offered a very large sum for a second tour, he declined to entertain the proposition.

During the tour of 1872, he played two hundred and fifteen times, frequently giving two concerts a day in as many different cities.

This he considered slavery, and he said, "One grows into an automaton, simply performing mechanical work; no dignity remains to the artist, he is lost."

Rubinstein had a great mission to perform in this country, and he met his responsibilities unwaveringly. Although it was very trying to him to play, as he frequently did, before whole audiences who were entirely unable to understand what he was doing, he never made the slightest alteration in the standard of his programs. He risked his reputation and his financial success in an undertaking that would have ruined any other artist. He proclaimed to the nation, that the art of music is deeper than negro minstrelsy, and that it contains treasures which are unattainable without study.)

A New York journalist in writing of his concerts called attention to Rubinstein's mannerisms, and added, "These little details of personal appearance you must notice be-

fore he begins to play, for, if you are musical, you will not perceive them afterward."

If Rubinstein was not understood in all parts of the United States, he was at least regarded as a marvel and a great artist. His playing stirred people as they had never been stirred before, and amongst other tributes to his genius there appeared a literary effusion, entitled "How Ruby played," which had a great circulation, and which is to this day frequently used as a recitation at entertainments.

During the years 1885-86 Rubinstein executed a long-cherished plan, and celebrated his last years as a virtuoso by giving a series of concerts in the chief cities of Europe. These concerts were designed to illustrate the gradual development of pianoforte music. There were seventeen in the series, and he gave them in Moscow, Vienna, Berlin, London, Paris, and Leipzig. In some of these cities each concert was repeated on the following day for the benefit of music students.

In 1887 he resumed the management of the St. Petersburg Conservatory, and in 1889 he retired from the concert platform, his last concert being given in January of that year at Moscow. At the close of the performance, the lid of the grand piano was locked, and Rubinstein, with one pathetic gesture of farewell, disappeared from the concert room for ever.

Of the many pages of criticism which have been written on Rubinstein as a pianist, the following from the pen of Brachvogel seems to be the most comprehensive and concise. "No artist has ever before shown to his audience so merciless a front. Both his programs and his attitude are absolutely uncompromising. At first sight, one is conscious of something stern, even inimical, in his bearing toward his audience, as though a chasm were fixed between them, and he stood ready to plunge single-handed into the conflict; but gradually the sense of hostility vanishes, and

the great artist conquers once and for ever. Rubinstein has no idea of descending to the level of popular taste, he can only raise his audience to his own plane. It is enough to look in his face to understand what it all means. He has the head of an inspired sphinx, upon whose face not even the paroxysms of enthusiasm call forth a smile. Did not the colour of his life illumine it, it might be of stone. Those who have heard his playing will never forget it."

Rubinstein's passionate temperament often carried him beyond lawful bounds, but at the same time it was this very passionate temperament which aroused the enthusiasm of his audiences. Stephen Heller, in a letter to Hallé in 1862, writes thus: "The *great* Rubinstein played several 'Waldstücke' at my house. What a style! What exaggeration of the less salient parts, and what negligence in the more important passages! One felt the boredom of those agile and powerful

fingers that had nothing put into them, as when they give the circus elephant an empty salad-bowl to swallow. He played my Tarantelle in A flat at St. Petersburg, ornamented with octave passages, shakes, etc. If such people only dared, they would do the same to Beethoven."

A writer who frequently met Rubinstein in Vienna, and was on intimate terms with him, declares that he was the most infallible reader and transposer at first sight. He had stood behind Rubinstein whilst the latter rendered a manuscript orchestral score, in sixteen parts, on the piano, with all the freedom and apposite expression of a first-class pianist playing a pianoforte composition with which he was tolerably familiar; and he had also heard him transpose one of the most difficult fugues of the "forty-eight," from a flat key into a sharp key, the latter not even being one of his own selection, but chosen by a fellow pianist. This he played

without missing a note, or omitting an emphasis.

Hans Guido von Bülow was considered to be the foremost pianist of the advanced school of pianoforte playing founded by Chopin, and developed by Liszt. While his repertoire included the master works of all styles and schools, and his technique was prodigious, he was distinguished more particularly for his wonderful memory, and it would be difficult to mention any work of importance which he did not at one time or another play in public, and by heart. He was also a remarkable orchestral conductor, a keen critic, and an excellent editor of musical works.)

Von Bülow was born at Dresden in 1830, and exhibited no marked musical talent in his earliest years.) (Until he grew to manhood, music was regarded more as a pastime than as a future profession,) In his (ninth year he was placed under Friedrich Wieck, the

father of Madame Schumann, under whose guidance he laid the foundation for his future achievements. In 1848 he went to the University of Leipzig to study law, but he also studied counterpoint under Hauptmann, and became a contributor to a paper called *Die Abendpost*, in which he adopted the ideas of the revolutionary movement, and upheld the musical doctrines of the new German school led by Liszt and Wagner.

(The turning-point in his career came about when he witnessed a performance of "Lohengrin" at Weimar in 1850. He threw over his career as a lawyer, and sought the guidance of Wagner at Zurich.) In 1851 he went to Liszt at Weimar, and studied pianoforte playing with him, and in 1853 he made his first concert tour through Germany.)

In 1855 Von Bülow became principal pianoforte instructor at the Stern Conservatory in Berlin, and held the position for nine years, during which time he was active in organis-



HANS VON BÜLOW

ing concerts and recitals, writing articles for political and musical papers, and making concert tours through Northern Europe. In 1858 he was appointed pianist at the Prussian Court, and in 1863 the University of Jena conferred upon him the degree of Doctor of Philosophy, in recognition of his services in behalf of musical and literary work. In 1865 he went to Munich as director of the conservatory and conductor of the Royal Opera, and in this city his production of some of Wagner's operas created a sensation, and greatly enhanced his reputation.) In 1866 he was absent from Munich for a time, probably owing to political matters, and in 1869 he went to Florence, where he remained three years, devoting himself to the production of German music in Italy.) (In 1872 he began his European concert tours, and visited England in 1875, and America in 1876.) (In 1877 he became conductor of the opera at Hanover, remaining there until 1880, when he was made

Intendant at the Court of Meiningen. This post he resigned in 1885 through some difference, and he devoted himself to large orchestras in many cities, in which he accomplished wonders.

Von Bülow married, in 1857, Liszt's daughter Cosima, but was divorced from her in 1869. She then married his friend Richard Wagner. Bülow died in 1894.

Von Bülow was compared by an American critic with Rubinstein, as a pianist, in the following manner: "While Rubinstein's playing was of a kind that takes one out of the region of reason and analysis, and leaves him happy but hopeless, Von Bülow's performance sends the student back to his den burning with determination to emulate as far as possible the unsurpassed example of artistic conscientiousness, of genius for hard work."

Von Bülow was of strong personality and decided opinions. He entered into many

controversies and created many enemies in the musical world. On one occasion Von Bülow met a gentleman to whom he had taken a dislike. The gentleman approached and exclaimed : "Ah ! Doctor Von Bülow, I will bet that you don't recognise me." Von Bülow gazed calmly at him, replied, "Sir, you have won the bet," raised his hat, and passed on.

He became almost more celebrated as a conductor than as a pianist. He conducted without notes, for his memory was marvellous, and his conducting was marked by the greatest eccentricities, and much caprice. He devoted much energy to the production of Wagner's works.

A good anecdote of Bülow is told by Mr. Apthorp apropos of the depressing influence of small audiences upon musicians. At one of Von Bülow's recitals in Music Hall, Boston, an auditorium capable of seating nearly three thousand people, the audience amounted to

about forty. There was a driving snowstorm during the day and evening, and the streets were almost impassable. When Von Bülow appeared, he stepped to the front of the platform, and declared that it was the most flattering experience of his artistic career, to find so many people willing to come to hear music on such a night. "If you will all please come and sit close together," he added, "we shall be able to keep one another and the music warm." He never played better, and the small audience had a little touch of selfish satisfaction at feeling that they had a particularly delightful evening all to themselves.

Carl Tausig, who was born at Warsaw in 1841, was the son of a professional pianist of repute, and therefore received excellent instruction from his earliest days. He was an accomplished musician when, at the age of fourteen, he was taken by his father to Liszt at Weimar. Here he soon became

the favourite pupil of the great master, who spoke of him as “the infallible, with fingers of steel.” It is related by Bettina Walker that Liszt one day being enraged with a young pianist who did not come up to his ideas, paced up and down the room, saying as he did so, in a voice calculated to strike terror into the bravest, “Such playing, indeed ; and to *me*, who have so often listened to Tausig !”

In 1858 Tausig made his *début* at an orchestral concert given in Berlin by Bülow, and it was admitted that his technical powers were phenomenal ; but some seven years later, after he had attained greater breadth and dignity, he was acknowledged to be a master of the first order.

His endeavour to give orchestral concerts of an advanced order in Vienna, as Bülow did in Berlin, was not successful, and for several years he led the quiet life of a student, until he married and settled at Berlin in 1865.

His arrangements and transcriptions of

many standard works have been and are very generally used, but his compositions are few, as he was cut off in his prime by typhoid fever, at Leipzig, in 1871.

Tausig's manner of playing was grand, impulsive, and impassioned, yet without a trace of eccentricity. His tone was superb, his touch exquisite, and his dexterity such as to astonish even experts. He made a point of executing his *tours de force* with perfect composure, and took pains to conceal every trace of physical exertion. His repertoire was varied and extensive, and he could play by heart any representative piece by any composer, from Scarlatti to Liszt.

He opened a pianoforte school in Berlin and gave many pianoforte recitals, of which his Chopin nights were the most successful, but he played also in many German and Russian cities.

Tausig never tolerated frivolities of any kind. It was not in his nature to play any-

thing otherwise than as he saw it in black and white, and while he was extraordinarily skilled in the production of "effects," they had to be distinctly indicated by the composer; nothing would induce him to supply them on his own responsibility, no matter how forcibly they might be suggested by the character of the composition.

In private life he was a delightful companion to those privileged to enjoy his intimacy, for his memory was richly stored with anecdote, and his powers of narration were of no ordinary calibre. Being the soul of honour, truth, and uprightness, everything vulgar or trivial was repugnant to him,—in short, he was one of the elect of mankind.

Von Lenz gives the following description of Tausig's performance:

"Tausig's left hand was a second right. He never appeared to notice difficulties. Anton Rubinstein called him 'the infallible'; Liszt spoke of his fingers as 'brazen.'

“ His distinguishing characteristic was that he never played for *effect*, but was always absorbed in the piece itself and its artistic interpretation. This objectivity the general public never understood ; whenever serpents are strangled it always wants to know how big and dangerous they are, and judges of this by the performer’s behaviour. The general public thinks that whatever *appears* easily surmounted is not really difficult, and that son or daughter at home might do it just as well. But it was this outward calm, this perfect steadiness of Tausig’s attitude, which crowned his virtuosity.

“ Let us sum up the artist, etc. His command of all musical resources was so great that in this command resided the poetry of a conqueror holding sovereign sway over material and machinery, — a poetry peculiar and apart. His talent for the strict style (fugue, the imitative style) was unique. He played fugues, and the like, with the charm

of the most charming treatment of the free style. As was once said of him, 'His neatness in every part, the *nuances* of his touch, made this domain popular, generally intelligible, universally interesting.' In the fugue we confront the *letter*, into which we are to breathe the *spirit* of art, not a subjective personality, an artistic subjectivity, in a narrow sense. Tausig possessed, in a high degree, the power of subordinating his own nature to the necessity of his art, so that in the fugue he was peculiarly at home. He commanded the entire arsenal of the utmost possibilities of the piano as expressed in the compositions of Liszt, and was a finished interpreter of Chopin.

"In a word, he was one of the most prominent virtuosi the world has ever known, an *infaillibler triumphator* at the piano."

CHAPTER VI.

THE MODERN PIANISTS.

THERE can be no greater proof of the power wielded by Liszt than is shown by a perusal of the list of celebrated pianists who flourished during the latter half of the nineteenth century. From the time of Von Bülow until the advent of Paderewski, it seems that almost every pianist of note was a pupil of Liszt. Indeed, such was the magic of his name that it was used by many who were not entitled to it, and both critics and public became suspicious of the "pupils of Liszt." Rubinstein, though not a pupil of Liszt, sought his advice, and was guided by it in completing his education.

It must not be supposed that the revolution in pianoforte playing was brought about by Liszt alone. He, like Beethoven, lived in advance of his generation, and the standard set by both has not yet been surpassed, for Beethoven remains the greatest composer and Liszt the greatest pianist.

Liszt came forth from his retirement in 1836 to vanquish his only serious rival, Thalberg, and the doom of empty virtuosity was sealed. It did not die at once, for its apostles flourished for some thirty years more, or even longer, but they were yearly falling into disrepute. A new standard had been raised, and the public was gradually educated to it. Music became more intellectual, and the great apostle of intellectual music was Johannes Brahms, who has been called the lineal successor of Beethoven, and who is, with Schubert, Schumann, and Franz, one of the great figures in the history of the *Lied*.

The name of Johannes Brahms will always be associated chiefly with his compositions, but in his youth Brahms was a brilliant and versatile player. A native of Hamburg, he was the son of a double-bass player, who gave him his early instruction in music. At the age of fourteen Brahms made his *début* at Hamburg, playing some variations of his own on a folk-song. In 1853 he became associated with Edouard Remenyi, the violinist, with whom he set out for Hanover, giving concerts on the way. It was during this association that Brahms, having to play the Kreutzer Sonata with the violinist, discovered that the piano was a half-tone below concert pitch, and at once transposed his part, playing without notes. A similar anecdote is told of Beethoven and of Woelffl.

At Hanover the young men played before the court, through the influence of Joachim. They next proceeded to Altenburg, to see Liszt. Brahms met with little favour from

Liszt, who, however, recognised his talent, and he soon returned to Hanover, where Joachim gave him a letter to Schumann, who gave him an enthusiastic welcome, and proclaimed to the world that a new genius had arisen.

Schumann wrote of him: "When at the piano he unveiled wonders to us, we seemed to be in enchanted regions. His playing was like that of an orchestra, at one time pathetic and then again full of triumph."

(Brahms took but slender pains to exhibit technical perfection, which was, in his estimation, a matter of small moment compared to the conveyance of the true meaning of his musical ideas and poetical conceptions to his hearer. While the inaccuracy of his playing vexed the ear, its descriptiveness and suggestiveness were fruitful in exercise for the intelligence.) It left the impression that he never thoroughly studied any work selected by him for performance, but was content

with mastering its plan and intention, as he understood them, and with imparting his view of them to his hearers, and this he did in a highly forcible and intelligent manner. (His playing was original and instinct with a genius that was reproductive as well as creative; it belonged neither to the old nor to the new school; it was not coldly classical nor ardently emotional, and it lacked some of the qualities that constitute executant greatness of the first order.)

Franz Bendel, who was born in the same year as Brahms, at Schönlinde, Bohemia, was ranked by Pauer as one of the greatest technicians of his day. He was a pupil of Proksch at Prague, and of Liszt, and a teacher in Kul-lak's Academy. He was one of the pianists at the great Peace Jubilee in Boston in 1872, when he played before as large an audience as ever listened to a pianist. It must have been an eminently unsatisfactory experience for him, for on that occasion the auditorium

was large enough to contain a chorus of ten thousand voices and an orchestra of five thousand, to say nothing of the audience. Piano playing in such a concert room could not fail to be exasperating both to performer and audience.

The French composer, Charles Camille Saint-Saëns, has devoted much of his time to concert giving.) He is a remarkable pianist and has frequently played in many of the great cities of Europe, from Russia to England. He is a native of Paris and was one of the most precocious children on record, having commenced the study of the piano at the age of two and a half years.) At five he could easily play a Grétry opera from the score, and at seven he was sufficiently advanced to enter the Conservatoire.) He took the first prize for organ playing at the age of sixteen, and at the same age brought out his first symphony.) For some years he was a teacher) at the Niedermeyer School, and

organist of the Saint-Méry and the Madeleine, but in 1870 he gave up his teaching to devote his whole time to concert giving and composition.

Saint-Saëns is a man of somewhat eccentric disposition, and has a habit of disappearing when he is most wanted, and turning up at unexpected places, thus causing anxiety and consternation amongst his friends.

Henri Wieriauski will be remembered as the violinist who toured this country in 1872 with Anton Rubinstein. His brother Joseph was a famous pianist, who entered the Paris Conservatoire in 1847, and in 1850 went on tour with Henri. Later on he became a pupil of Liszt, and then a teacher at Moscow, finally settling at Brussels, where he was a teacher at the conservatoire. He made many concert tours through Europe, and was almost as well known there as his brother the violinist.

Two distinguished French pianists were

Louis Brassin, born at Aix-la-Chapelle in 1840, and Louis Diémer, born at Paris in 1843. Both acquired a considerable reputation through their concert tours.

Louis Brassin was a pupil of Moscheles, and was the teacher of his younger brother Leopold, born in 1843, with whom and a third brother, Gerhard, a violinist, born in 1844, he made his concert tours. Louis became a teacher at the Stern Conservatory in Berlin, and afterward filled a similar position at the conservatory in St. Petersburg, in which city he died. Leopold taught at the Bern Music School, from which he went to St. Petersburg and then to Constantinople, where he died in 1890.

Diémer was a pupil of Marmontel at the Paris Conservatoire, where he took the first prize for pianoforte playing in 1856. He has played with great success in the most important concerts in Paris, and is renowned for his great technique, though his playing

is cold and unemotional. In 1887 he succeeded his teacher, Marmontel, as professor at the Conservatoire, and in 1889 he was decorated with the Legion of Honour.

Of pianists of the present day few are better known than Vladimir de Pachmann, who was born at Odessa in 1848, where his father was a professor in the university, and a good amateur violinist. At the age of eighteen young De Pachmann was sent to the conservatory at Vienna, where he obtained the gold medal. He returned to Russia in 1869 and gave a series of concerts with much success. Not satisfied with his own performances, he retired for eight years in order to devote himself to hard study, and then tried public performance again at Leipzig, Berlin, and other places. Still dissatisfied with himself, he retired again for two years, after which he gave three concerts in Vienna and three in Paris, which were satisfactory to him. Since that time he has appeared



VLADIMIR DE PACHMANN

in almost all the chief cities of the world, and is recognised as a wonderful player of Chopin. His individuality is remarkable and amusing.

De Pachmann, at least during his early tours in America, was notable for his eccentricities. It was said of him that he never did himself justice in the opening numbers of his programs. At one recital he found fault with his chair, and when another was brought it was very little more to his liking. He seemed to be annoyed by his shirt collar, and he confided to the nearest members of the audience that it was impossible to play in such a heated atmosphere, and yet the genius shone through it all. "This is an age when individuality is the thing," wrote a critic. "It is perhaps better to accept the strange pianist as he is, with his foibles, his silliness, his surpassing genius,—for the man is a genius. When he came to his better self he played superbly. He makes

remarks to his audience, and seems to be as sincere in his silliness as he is in his playing."

In the *Fremdenblatt*, in 1884, was an article which said : "Anton Rubinstein smote the piano players as Samson did the Philistines. After the leonine paw of Rubinstein came the feline foot of Pachmann. He does not pose at the piano as others do, gazing abstractedly forward in complete absorption ; — no, he turns his face to the public, fixing them with his glowing black eyes and holding them in complete control. Let one address but a syllable to his neighbour during the playing, he calls him to order with a sibilant 'Bst !' If the public should indulge in rather more applause than is agreeable to the artist, he signifies by apt gestures with hands and arms that there has been enough disturbance. Should a repetition of some piece be insisted on, he does not yield unconditionally to the request, but first looks at

his watch to see if he has exceeded the time allotted for the concert.

“These extraordinary things are permissible to the great artist and not to the mere player. Such is Pachmann in conception and development. Soft, sweet tone, his caressing hand reminds one of Thalberg, except that his technique and musical perception are more universal. His playing is full of sentiment and thoughtful.”

During his American tour of 1891 and 1892 De Pachmann was accompanied by his wife, who had been a Miss Okey before her marriage, and was one of his pupils. Madame de Pachmann gave some recitals in New York, when De Pachmann made himself amusing by sitting amongst the audience and applauding vigorously, also exclaiming, “*Charmante ! Magnifique !*” etc., as occasion offered. He went through marvellous contortions expressive of delight, evidently feeling that his wife was not yet fully appreciated, and endeavour-

ing to impress upon the audience the excellence of her performance. He was enjoyed immensely.

Unfortunately this charming devotion was not of long duration, and in the course of time the customary divorce was sought and obtained. Madame de Pachmann became the wife of the French lawyer, Maître Labori, now celebrated as the defender of the ill-fated Captain Dreyfus, whose trial in France in 1899 caused a sensation throughout the civilised world.

De Pachmann made his most successful tour in America during the season of 1899-1900, when the large number of rival pianists only caused his light to shine with greater intensity. One of the leading musical critics said of him, "There is so much misleading talk nowadays of the new Chopin interpretation that one really wonders if piano-pound-ing, blurred pedalling, distorted rhythms, and cheap sentimentalism really constitute a

Chopin. De Pachmann is erratic, is a man of moods, but he never plays Chopin with an axe—to employ an accurate, if not elegant, simile; and if his personal behaviour is at times unusual, remember, please, that it never upsets his beautiful playing."

Such is De Pachmann, a rare artist and an eccentric being; one cannot conceive his fertility in gestures until one sees him at work.

One of the most peculiar pianists is Count Geza Zichy, a native of Sztara, Hungary, who lost his right arm when seventeen years of age. He was the son of a Hungarian nobleman and was passionately fond of music. Being full of ambition and energy, he would not allow his deficiency to interfere with his favourite pastime, and he studied under Mayrburger, Volkmann, and Liszt, until he became a left-handed virtuoso of astonishing and brilliant attainments. His profession is that of the law; but he has given many concerts,

and has undertaken concert tours for charitable purposes, and he has held the positions of president of the Hungarian National Academy of Music, and intendant of the National Theatre and Opera. He is probably the only one-armed pianoforte virtuoso in the world.

Xavier Scharwenka, who was well known in the United States, was born at Samter, East Prussia. He did not make his first appearance as a pianist until 1869, after which he remained as teacher for some years at the Kullak Conservatory in Berlin, where he had received his education. This engagement was cut short in 1873 by the inevitable military duties, and then he began to travel, and soon gained a reputation as a brilliant player.

His activity has been remarkable, for after having taught for five years at Kullak's Conservatory, and then travelled for five years as a piano virtuoso through Europe and America, he founded a conservatory of his own in Ber-

lin, an enterprise which was rapidly crowned with success.

In 1891 he left his conservatory under the care of his brother Philip and Dr. Hugo Goldschmidt, and went to New York, where he established a school of music, which he supplied with pupils by making long concert tours through the Western States.

In 1898 he returned to Europe, leaving Richard Burmeister at the head of his conservatory in New York. He became director of the Klindworth-Scharwenka Conservatory. In 1899 he sustained a paralytic shock, from which it was at one time feared that he would not recover. Scharwenka's playing combines clearness and brilliancy with great power and smoothness. His career has been one of ceaseless activity, but so divided as to prevent the highest results in any one line.

Alfred Grünfeld, who came to America in 1891, was a pupil of Kullak and of Liszt. He was born at Prague in 1852, and gave his

first concert at the age of twelve. He began travelling in 1876, and has travelled very extensively. He was appointed court pianist to the King of Prussia and to the Emperor of Austria, and when he came to America his manager, in order to hit the American taste exactly, circulated a picture of Grünfeld playing to a gathering of princes and princesses, dukes, duchesses, etc., whose names were printed in the margin.

Grünfeld has a wonderful capacity for imitating the styles and methods of living and dead composers. He will take some ordinary theme, and deal with it successively in the manners of nearly all the celebrated composers, from Bach to the present day. In this feat he so absolutely merges his own individuality into that of the composer whose peculiarities he reproduces, that for a time he is able to completely deceive the most practised ear. He is also a most indefatigable performer, and has been known, after

playing at a concert and a couple of parties, to enter a club at about half-past eleven, and keep at the piano for the entertainment of the members until half-past five in the morning.

Joseffy was equally indefatigable, and stories are told of his playing, during a night's social festivities, from thirty to forty of the most difficult works ever written for the pianoforte. He was, in his youthful days, ever ready for some frolicsome adventure, and was generally in some kind of scrape.

Constantin Sternberg, now resident in Philadelphia, made a long tour in America in 1880 and 1881, playing more than 150 times. He had achieved a good reputation in Europe, having been appointed court pianist to the Duke of Mecklenburg. He was born in St. Petersburg in 1852, and educated in Germany. From 1877 to 1880 he made concert tours through Germany.

Russia, Asia Minor, and Central Asia, and the next year he toured in America. After this first American tour he returned to Europe to be married, and then returned to take up his residence in America. He made some tours with Minnie Hauk, the opera singer, and Wilhelmj, the violinist. In 1885 he became director of music at the female college in Atlanta, and five years later went to Philadelphia, which city has since been his home.

A French pianist, who is known in America through his tour with the violinist Ysaye, in 1897-98, is Raoul Pugno, born at Montrouge. He took the first prize for pianoforte playing at the Paris Conservatoire when he was fourteen years of age, following up his success by capturing the prize for composition and that for organ playing in the two succeeding years. Since 1896 he has been a professor of pianoforte at the Conservatoire.

Franz Rummel, born in London and educated at the conservatoire in Brussels under Louis Brassin, has visited America several times. After touring through Holland with Ole Bull, the violinist, and Minnie Hauk, the singer, he made his first American tour in 1878. This tour was cut short by disaster, but some ten or twelve years later, when he made a second tour, he created a favourable impression. He has travelled a great deal, and when he began his third American tour, in 1898, it was said that he had played in more than seven hundred concerts. While he is acknowledged to be an excellent pianist, he has never caused a sensation in this country.

When Rafael Joseffy came to America, in 1879, he was considered by many people to be the most brilliant pianist alive. He was called the Patti of the pianoforte, and his phenomenal technique, exquisite touch, and still more exquisite style, lent his playing an attraction that was irresistible. His work

was full of light and life, glowing colour and strong feeling, yet justly measured and admirably symmetrical. Every note had its exact value and effect, and his tone was a revelation.

After a time, in which he became distinguished as an interpreter of Chopin and Liszt, he disappeared from the concert platform, but he remained in America and studied, during a period of five years. Then he reappeared, and surpassed himself.

Joseffy became a professor at the National Conservatory of Music in New York, where he taught for a few hours each week, but from time to time he appeared in concerts, and in 1899 he was still considered an artist of the beautiful. "Time has not filched from him his illusions," wrote a critic; "he sees beautiful shapes, gentle shapes, and the inner harmonies of the finely poised soul. His playing is not orchestral, but he plays the piano as no one else. One may not say of



RAFAEL JOSEFFY

him that he thunders like Rubinstein, or whispers like De Pachmann. It is only necessary to say that 'Joseffy plays.' He is alone. He will found no school, leave no disciples. The outward vesture of his style may be hinted at, although that in the main is unapproachable, but the magic, the flame that so sweetly, so subtly burns within, we name Rafael Joseffy."

Joseffy was not without a reputation when he came to America. Born in 1852 at Pressburg, he was taught at the Leipzig conservatory, where Karl Reinecke superintended his studies. He then went to Berlin, where, under the guidance of Carl Tausig, he became a virtuoso of the first class, and a great favourite in Europe. His tours through Germany, Austria, etc., showed him to be a player of remarkable technique, with an unexcelled delicacy of touch. He made Vienna his headquarters for a number of years. When he appeared in America, he caused a sensa-

tion such as has only been exceeded in later years by Paderewski.

A pianist who holds a unique position amongst musicians of this country is Edward Baxter Perry, who has travelled all over the United States giving lecture recitals for a number of years. Mr. Perry has been blind from the age of three, but with indomitable will and perseverance he has risen superior to his physical infirmity and has earned for himself an enviable position in the musical world. He has always made a firm stand for the highest ideals in his art, and is a man of broad general education.

Mr. Perry was born near Boston, and was educated in the public schools and for some time at the Perkins Institution for the Blind in South Boston. He began the study of the piano at six years of age, and at sixteen decided to devote himself to music as a profession. After some years of musical study in Boston he went abroad, and became a pupil

of Kullak with whom he remained in Berlin, for two years, proceeding then to Stuttgart, where he remained two years under Prucker. He then passed a season with Liszt at Weimar and one with Madame Schumann in Frankfort. During his sojourn in Germany he had the honour of playing before the Emperor of Germany. On his return to Boston he devoted himself for two years to teaching, but his concert engagements became so numerous that at the end of the third year he gave himself entirely to that work, and has probably given more recitals than any other pianist, European or American, as he has had yearly from one hundred to one hundred and fifty engagements. He has given twelve hundred recitals in ten years.

In 1898 he went again to Germany and during his sojourn sent many interesting letters to the various musical journals of America. Mr. Perry was the originator of the lecture-recital in America.

Carl Stasny is one of the many pianists who, with an excellent European reputation, have settled in America and devoted their time chiefly to teaching. Born at Mainz-am-Rhein, in Germany, in 1855, he entered upon a career as a travelling virtuoso in 1878, making a tour through Russia, which he repeated three years later, the interim having been occupied by study with Franz Liszt at Weimar. In 1882 he travelled in a company which included Carlotta Patti, the singer, and later with Popper, the celebrated 'cellist, and Emil Sauret, well known in this country. In 1885 he became a professor at Doctor Hoch's conservatory at Frankfort, where he remained until 1891, when he accepted a position as pianoforte teacher at the New England Conservatory in Boston, which he has held ever since. His playing is characterised by great technical facility, power and breadth of style, and brilliancy of expression. During his residence in America he has

played with the Boston Symphony Orchestra several times, also with the Kneisel quartette, and he was one of the four pianists engaged by Theodore Thomas to play a concerto at the early concerts given by the World's Columbian Fair Exhibition in 1893.

Amongst American pianists there is perhaps no one of the present time who has more completely lived the life of a virtuoso than William H. Sherwood. His influence on the musical life of the country has doubtless been greater than that of any foreign artist, for he has not only been many years before the public, but he has travelled from Maine to California and from Canada to Mexico, playing in the greatest cities and in small towns, with the chief orchestras in the most important concerts as well as in small towns without any orchestra.

He has, moreover, invariably upheld a high standard in his programs, and has been heard and appreciated by a wider portion of

the musical public than any other pianist, of his ability.

Born in Lyons, New York, in 1854, he studied until his seventeenth year under his father, the Rev. L. H. Sherwood, who founded the Lyons Musical Academy. For a couple of years before he went abroad Sherwood studied with Doctor Mason, of New York, who became much attached to him. When he went to Germany his first venture was to study with Kullak at Berlin, and after a couple of years he took part in a concert and demonstrated that he was a player of more than average ability. After finishing his course with Kullak he went to Deppe, and thence to Liszt, whose disciple he was at Weimar.

During this period he met Miss Mary Fay, also a Liszt pupil, and became devoted to her, with the result that they were married while still at Weimar, and Liszt stood god-father to their first child. In the course of

years, incompatibility of temperament was discovered and a divorce followed.

In 1875 he played at the Philharmonic symphony concerts at Hamburg and distinguished himself. Other engagements followed, but he returned to America in order to begin a tour in a concert company with Clara Louise Kellogg, Annie Louise Carey, and the tenor Brignoli. In 1876 he played at the Centennial in Philadelphia with the Theodore Thomas Orchestra, before an audience of eight thousand people.

After a few years in Boston he went to New York, where he built up a large teaching connection, but later the Chicago Conservatory engaged him as head of the piano-forte department, and he accepted their proposition, holding the position for some five years, until in 1897 he founded a school of his own.

In 1887 Mr. Sherwood married one of his pupils, Miss Estella F. Adams, a fine pianist.

August Hyllested, of Chicago, a native of Stockholm, born of Danish parents, has made concert tours through Scandinavia, Great Britain, and, in fact, throughout Europe and America. He first played in public when five years of age, and then studied in Copenhagen until he was nine, when he made a tour in Scandinavia, afterward entering the conservatory at Copenhagen and then making a second Scandinavian tour in 1875. He came to America in 1885, and the following year became assistant director of the Chicago Musical College, leaving that post in 1891 to assume the directorship of the Gottschalk Lyric School. In 1894 he went to Europe and remained three years, during which time he played in many concerts, and produced some of his own compositions.

Arthur Friedheim is one who in spite of overwhelming difficulties succeeded in establishing for himself a good position in the musical world.

He was born in St. Petersburg in 1859, but losing his father while still very young, he was assisted by wealthy relations and thus secured his education. He first appeared in public during his ninth year, and was considered a genius. He continued his studies, but was again thrown into pecuniary difficulties through these relatives, who lost their fortune and were no longer able to assist him. He therefore commenced a concert tour, during which he played before Liszt, who criticised him severely, and he then became conductor of a small opera company. Two or three years later he was again introduced to Liszt, who was more lenient ; but it was not until after another period of travel that he succeeded in winning the approval of Liszt, who from that time did much to forward his interests. Nevertheless, he was completely ignored in Paris, and in London he did not succeed in getting a hearing. It was not until some years later that he met

with real success, and then he travelled through Germany and established his reputation.

When he visited America, in 1894, he was spoken of as a perfect contrast to De Pachmann. He was cut out for great playing, even though he was at that time a little coarse. "He threshed Chopin's Polonaise in A flat," declared a critic, "so that grain and chaff went flying promiscuously."

Friedheim was one of Liszt's younger pupils and had the advantage of his master's instruction for many years in Weimar, Rome, and Pesth. He is a Liszt player, and a reliable maintainer of the direct tradition.

By no means the least of the pianists of this country is Richard Burmeister, who for twelve years was director of the pianoforte department at the Peabody Institute in Baltimore, and has since been connected with the Scharwenka Conservatory in New York.

Mr. Burmeister was born in Hamburg,

and was one of the pupils of Liszt, with whom he studied in Weimar, Rome, and Pesth for three years, accompanying him on his travels and being constantly under his influence. He has made extensive concert tours both in Europe and America. He is a composer as well as a pianist, noted for his poetical playing and for his skilful arrangement of some of the works of Chopin and Liszt, in the interpretation of which he excels

CHAPTER VII.

PADEREWSKI, SAUER, ROSENTHAL, AND D'ALBERT.

THE last twenty years of the century have been years of great musical activity in America. Musical education has advanced with rapid strides, and the music-loving public has increased greatly in numbers and in appreciation of the highest musical art. This appreciation has been shown in no way more conspicuously than by the ever increasing number of excellent pianists who have sought these shores, many of them remaining and making their homes in America,—Joseffy, Friedheim, Godowski, Jonas—all pianists of world-wide reputation,—and, not the least, Carl Baermann, who, though not a travelling

virtuoso, has played more frequently with the Boston Symphony Orchestra than any other pianist.

A few years ago one great pianist was considered sufficient for a season, but now we have them by the half dozen or more, and each one is able to secure large and appreciative audiences.

Joseffy, De Pachmann, Paderewski, D'Albert, Rosenthal, and Sauer are the greatest mature artists who have made American tours since the days of Rubinstein and Von Bülow, and each is a specialist.

There is no doubt that Von Bülow and Rubinstein did very much to advance musical art in America, but their work would not have been appreciated had not the ground been well prepared by the resident pianists in the country,—such men as Otto Dresel, J. C. D. Parker, Ernst Perabo, and B. J. Lang in Boston, William Mason and S. B. Mills in New York, and many others.

Rubinstein's and Von Bülow's playing represented the difference which was bound to arise between the classical and the spiritual interpretation of piano works. Rubinstein was the great subjective artist, who gave way entirely to the mood of the moment, and could rush on in an instant in such a way as to leave no room for the cool criticism of a later hour. But Von Bülow was the great objective artist, the teacher and unfolder of all mysteries, the unraveller of the knottiest points in Beethoven's latest works, which he understood to their innermost details. In his playing the intellect had the gratification of clear-cut sharpness, while the heart retained the emotion long after the artist left the platform. Both artists were in their kind finished and complete, and both were of incalculable influence on whole generations. The impressionist, Rubinstein, and the draughtsman, Von Bülow, had each the technique which suited him. The one rushed

and raved, and a slight want of polish was the natural result of his impressionist temperament, the other drew carefully the threads from the keys, occasionally showing them, with a smile, to the audience, while every tone and every tempo stood in iron-bound firmness, and every line was there before it was drawn.

Oscar Bie sums up the merits of the pianists of the present day in the following succinct form :

Paderewski, — the delicate, emotional drawing-room player.

Sauer, — the bravura pianist.

Siloti, — the interpreter of Russian piano forte music.

Friedheim, — the Liszt player.

Karl Heymann, — the graceful.

Barth, — severe.

Rosenthal, — an amazing technician.

Ansorge, — one of the most intellectual.

Gabrilowitsch, — Rubinstein.

V. de Pachmann, — with all his extravagance, plays Chopin's mazurkas with absolute faithfulness to their national character.

Busoni, — shows great passion.

Lütslig, — strong wrist.

Szalit — transposes fugues on the spot.

Joseph Hofmann, — astonishingly individual artist.

Edward Risler, — inimitable soft touch — first French pianist to achieve universal reputation, pupil of Diemer. D'Albert plays with the whole body, Risler a statue.

Many of these pianists are not yet known beyond European shores, and are still very young. Karl Heymann was obliged to abandon the career of a virtuoso on account of ill health. Karl Barth played with success in Germany and England, and became one of the leading teachers in Berlin.

Since the days of Liszt and Rubinstein no pianist has been so prominently in the mind of the public as Ignace Jan Paderewski. He

has been the subject of more newspaper gossip than any pianist in history, and he has been the victim of greater amount of female adulation than any pianist since Liszt. All this has more to do with the business sagacity of his manager than with his art, though it has undoubtedly been greatly assisted by the personal appearance and romantic history of the pianist. As an artist, however, Paderewski has fully sustained all the claims made for him by his managers, and there is no doubt that he may be considered one of the greatest as well as one of the most interesting personalities among the great pianists of his time. His playing is not mere musical mechanics,—he possesses that temperament which distinguishes the "artist" from the "pianist," and the events of his life made him a mature musician while still a young man.

Ignace Jan Paderewski is the son of a gentleman farmer of Podolia in Poland.

From him he inherited his indomitable will and the power and love of work, his high breeding and fine instincts. From his mother he inherited his love of music, but he never had the advantage of her care, for she died while he was yet an infant.

His musical instincts proclaimed themselves when he was a small child, and at six years of age he began to study, his teacher being a fiddler who could not play the piano, though he gave lessons upon it. A couple of years later he had another teacher, who had as little notion of technique as the first, and who used to give the young pianist popular music and let him learn it as best he could. His remarkably sensitive ear enabled him to profit by this music, and developed in him the power of comparison and judgment which makes his playing so full of tone colour.

When he was twelve years old he went to Warsaw and entered the conservatory,

founded by Janotha, father of the celebrated pianist, Natalie Janotha. Here he studied harmony with Roguski.

To the conservatory may be traced the beginning of what may be called the literary side of his musical culture, as well as his love of general education. During his youth he showed no special desire for virtuosity, but his mind tended rather toward composition, his first attempt being a set of Polish dances, written when he was seven years old, and he had written much music before he went, at the age of twenty-five, to Vienna.

When sixteen years of age, Paderewski made a tour through Russia, during which he played his own compositions, besides those of other people. In a certain sense, however, they were all his own compositions, for he possessed but little technique, and as he could not manage the difficult places, he was obliged to fill up the gaps with improvisations. In this tour, Paderew-

ski learned to watch his audiences and play to them just as he does to-day. He was obliged to exercise the charm of his personality and the witchcraft of his musical genius in order to cover up the deficiencies of his technique.

At the end of his tour he returned to Warsaw, set himself to study, and in six months obtained his diploma from the conservatory. He was but eighteen when he was appointed professor of music in the same Institution. Events moved rapidly with him in those days. At eighteen he was a professor, at nineteen he married, at twenty he was a widower with a son destined to be an invalid for many years.

Under this terrible experience, Paderewski threw himself with redoubled vigour into his musical studies. He went to Berlin, and studied composition with Kiel, who died shortly afterward, when Heinrich Urban became the teacher of the young musician.

At twenty-three he was appointed professor of music in the conservatory of Strasburg. His life had been a long struggle against poverty, but his responsibilities had acted upon him as a stimulus to incessant work.

It was not until 1886 that he decided to become a virtuoso, and with that end in view he became a pupil of Theodore Leschetitzky.

It may be said that Paderewski's success marked an era in the career of Leschetitzky, for pupils flocked to him from all quarters of the globe.

Leschetitzky was not, however, a new man with new ideas. He was an old and experienced teacher, whose method was guided by common sense. He was the first professor of pianoforte in the conservatory of St. Petersburg, when it was established by Anton Rubinstein, and he was a concert pianist of no small ability; but, as a performer, he placed himself in the background for his wife, Annette Essipoff, who had been one of

his best pupils at St. Petersburg. Since the success of Paderewski, which was phenomenal, Leschetitzky has, in a large measure, held the position which Liszt occupied in Europe, and his influence has enabled many pianists of more or less celebrity to obtain their real start in life, — but few of them have been as well prepared by life's great lesson as Paderewski, in fact, the tendency has been, as with all "schools," to bring prematurely before the public, as great artists, musical mechanics.

Paderewski was a pupil of Leschetitzky and of Madame Essipoff for four years, and to their wise guidance he ascribes his finish, security, and virtuosity. This he acquired by an amount of physical fatigue and endurance that can hardly be estimated. But the tremendous originality of the artist, which stands out in every detail of his music, could be learned from no teacher but tribulation.

Leschetitzky is a man of noble and gen-

erous nature, and at the same time he is pugnacious and progressive. He has no patience with old-fogyism, in illustration of which fact it is related of him that when playing once with an orchestra under the baton of a celebrated but conventional kapellmeister he almost paralysed that worthy man by introducing into the piano-forte part difficult octave passages and technical fireworks, simply with the idea of waking him up to modern manners.

No teacher has suffered more from misrepresentation. The "Leschetitzky method" is talked and advertised by hundreds of his pupils who have become teachers, and each one has a different method. This can only be explained by the fact that Leschetitzky studies his pupils. He is quick to notice their deficiencies, and then he applies to each some remedy for his special case. Each pupil then goes forth into the world calling that particular treatment the "Les-

chetitzky method," and applies it indiscriminately to all pupils. Leschetitzky's method is that of common sense, and is based upon keen analytical faculties. He has the genius for seizing on what the finest artists do in their best moments, observing how they do it physically, and, in a sense, systematising it. He has his own ideas of how to train the hand for all that it requires, but he never trains the hand apart from the ear. He has no "method" except perhaps in the technical groundwork,—the grammar of pianoforte playing,—and this is taught by his assistants. So long as an effect is produced, he is not pedantic as to how it is done, there being many ways to attain the same end.

His career as a concert pianist ended with the advent of Annette Essipoff, for whose advancement he used all his influence. That influence was exercised with equal readiness after their marriage was dissolved, and he had married Eugenie Donimierska.

Paderewski made his début as a virtuoso in Vienna in 1887, and from that time on his career was crowned with success. In Paris he gave a recital at the Salle Erard in 1888, but it was very poorly attended, as he had very few friends in that city. However, Lamoureux and Colonne, the leaders of the celebrated orchestras, were both there, and after the first part of the recital each one invited the pianist to play at one of his concerts. As Lamoureux was the first, his proposal was accepted, and Paderewski soon had the opportunity of playing before an audience of three thousand Parisians. More concerts followed, and, in addition, he was honoured with an invitation to play at the Conservatoire,—a great distinction for a foreigner.

In May, 1890, he made his first appearance in England, playing at St. James's Hall, and the next year, during the season of 1891–92, he made his first tour in America, during

which he played in 107 concerts. The following season he again toured the United States, and gave sixty-seven concerts, and in 1895-96 he visited this country for the third time and gave ninety-two concerts.

Although many pianists have regarded the United States as the country in which they could make a fortune before retiring, none have been so successful, financially, as Paderewski. Rubinstein naively remarks in his autobiography, after dwelling upon the slavery entailed upon the artist in these concert tours, that on his return to Russia he hastened to invest in real estate, and the foundation of his future prosperity was laid. But Paderewski's first three tours netted him half a million dollars, according to the account of Mr. Hugo Görlitz, who was his manager, or secretary. This estimate does not include the money earned at several concerts given for charitable purposes, of which the income, of course, went to the charities in question.

That Paderewski was a "drawing card," and attracted people who could not be attracted by any other player, is demonstrated by the fact that at one concert in Chicago the receipts amounted to \$7,382, while four concerts in one week, two in Chicago and two in St. Louis, brought in \$21,000. His financial success has been proportionately equal in other countries, and even in Leipzig, when he gave a concert in aid of the Liszt Memorial, nearly seven thousand marks were received,—a sum fabulous for Leipzig. Even the financial success was, however, thrown into the shade by the enthusiasm of the audience, who insisted on his playing for more than an hour after the program had been completed, and finally were only dismissed by the extinguishing of the lights.

Very similar scenes were frequently witnessed in America, where it became quite the proper thing to crowd on to the platform at the end of a concert and induce the pianist

to play a few more selections in an informal way. In Texas whole schools travelled many miles to hear him, and such was the interest aroused by his personality that crowds frequently waited at railway stations merely to see the train pass, in hopes of catching a glimpse of his remarkable countenance. Sometimes crowds would line the streets from his hotel to the concert hall and make it almost impossible for him to get past.

The name Paderewski became one to conjure with. In England a circus performer took the name of Paderewski and made a contract to give performances with a dancing bear at ten pounds per week. The proprietor of the circus apparently laboured under a delusion as to identity, for he wrote to the pianist Paderewski and insisted on his fulfilling the contract, until eventually he was convinced of his mistake. The performer, having been discovered, and questioned as to

why he had assumed the name of Paderewski, declared that he had a right to assume any name that he chose, and he added, confidentially, "It isn't worth making a fuss about, — I shall be a good advertisement for M. Paderewski."

Much has been said about Paderewski's devotion to hard work, and it has been averred that he has been known to repeat certain passages two hundred times in succession in order to gain that perfection which marks his performance. This statement may be received with doubt, inasmuch as the effect would be most likely to prove injurious and to defeat its object. One of Leschetitzky's mottoes is, "Think ten times, and play once."

Paderewski is an accomplished linguist and a well-read man, besides which he is an expert at the billiard table, an accomplishment also belonging to Leschetitzky, who imparts to his favourite pupils much information and

advice during the progress of this fascinating diversion.

In 1899 Paderewski married his second wife, the Baroness Helene von Rosen, who accompanied him on the American tour in 1900.

The following amusing anecdote was told in connection with one of Paderewski's Southern tours :

At one of the stops Paderewski was handed a letter from a certain grande dame and noted society leader of a large Western city. It was a most gushing epistle, and, after several pages of what was evidently intended as a tribute to his art, the writer wound up by requesting "a lock of hair," and enclosed a stamp for return postage.

When the laughter had subsided, Paderewski's secretary proceeded to indite a reply, which ran as follows :

"DEAR MADAM: M. Paderewski directs me to say that it affords him much pleasure to comply

with your request. You fail to specify whose hair you desire, and, to avoid error, he has secured a sample from each of the staff *en voyage*, to wit, his manager, his secretary, his valet, his two cooks, and his waiter, together with a small portion from a cat and a mattress belonging to M. Pullman, propriétaire of the coach de luxe which we occupy. I have the honour to be your obedient servant."

Doctor William Mason, of New York, wrote an extremely interesting critical study of Paderewski, in 1893, in which he compared the playing of that artist with many others. "Paderewski," he says, "is unquestionably an inspired and a phenomenal pianist.

"Within the last few years we have been favoured with the presence of many pianists of the first rank, such as Joseffy, Pachmann, Rosenthal, D'Albert, Friedheim, Grünfeld, Rummel, Scharwenka, and others, and, among our own resident players, Fanny Bloomfield-Zeisler, Adèle aus de Ohe, Rivè-King, and many others, who compare favourably with the best from foreign lands. While fully

recognising the high artistic merit of all these, and acknowledging the great pleasure their performances have given, it may be said without invidious distinction that an artist of such a distinctly pronounced individuality as Paderewski is an exceedingly rare occurrence, indeed phenomenal. . . . As Moscheles played Bach a half century ago, and as Rubinstein played him later on, so does Paderewski play him now, — with an added grace and colour which put these great contrapuntal creations in the most charming frames. It is the great, deep, musical playing combined with the calm, quiet repose and great breadth of style. Paderewski has an advantage over Rubinstein, however, in the fact that he is always master of his resources, and possesses power of complete self-control. . . . In Rubinstein there is an excess of the emotional, and while at times he reaches the highest possible standard, his impulsive nature and lack of self-restraint are contin-

ually in his way, frequently causing him to rush ahead with such impetuosity as to anticipate his climax, and, having no reserve force to call into action, disaster is sure to follow.

“Of five prominent pianists, in Liszt we find the intellectual-emotional temperament, while Rubinstein has the emotional in such excess that he is rarely able to bridle his impetuosity. Paderewski may be classified as emotional-intellectual,—a very rare and happy blending of the two temperaments,—and Tausig was very much upon the same plane, while Von Bülow has but little of the emotional, and overbalances decidedly on the intellectual side.

“It seems to me that in this matter of touch Paderewski is as near perfection as any pianist I ever heard, while in other respects he stands more nearly on a plane with Liszt than any other virtuoso since Tausig. His conception of Beethoven combines the emo-

tional with the intellectual in admirable poise and proportion. Thus he plays with a big, warm heart as well as with a clear, calm, discriminative head; hence a thoroughly satisfactory result. . . . In musical conception he is so objective a player as to be faithful, true, and loving to his author, but withal he has a spice of the subjective which imparts to his performance just the right amount of his own individuality.

“The heartfelt sincerity of the man is noticeable in all that he does, and his intensity of utterance easily accounts for the strong hold he has over his audiences. Paderewski’s playing presents the beautiful contour of a living, vital organism. . . . It possesses that subtle quality expressed in some measure by the German word *Sehnsucht*, and in English as ‘intensity of aspiration.’ This quality Chopin had, and Liszt frequently spoke of it. It is the indefinable poetic haze with which Paderewski invests

and surrounds all that he plays which renders him so unique and impressive among modern pianists.

“Paderewski is an artist by the grace of God, a phenomenal and inspired player, and, like all persons of large natural gifts, a simple, gracious and loving character.”

Paderewski has done more for the cause of music in America than any other foreigner, for, after his tour of 1895–6 he placed a fund of \$10,000 in the hands of three trustees, of which the interest was to be devoted to triennial prizes to composers of American birth without distinction as to age or religion. A prize of \$500 was to be given for the best orchestral work; \$300 for the best composition for solo instrument with orchestra; and \$200 for the best chamber work.

The three trustees were Mr. William Steinway, Dr. William Mason, and Col. H. L. Higginson. The two latter gentlemen resigned their trust shortly afterward, and

before other trustees could be appointed Mr. Wm. Steinway died. This caused curious complications, which had to be decided by the courts, for legally nobody had any right to the money.

Few pianists in these days of fierce competition can keep up the strain of perpetual practice and self-denial necessary for the concert platform, and the day of the virtuoso is constantly growing shorter. Even Paderewski, for whose playing few adjectives could be found adequate to convey a sufficiently exalted idea when he made his first American tour, fell under the lash of the critics in 1900. He was accused of pounding, and it was stated that his success had been mainly due to his personal appearance and magnetism, while his name was conspicuous by its absence from a list of the four greatest pianists mentioned by the same writer. His financial success was, nevertheless, as great as ever, and the gross receipts of his tour

were estimated at more than a quarter of a million dollars.

Emil Sauer is undoubtedly one of the most eminent pianists of the end of the nineteenth century, a man whose success has been gained by hard work and strength of character.

Born at Hamburg in 1862, it was originally intended that he should become a lawyer, but, at his mother's desire, he studied music and abandoned all ideas of the law. When he was thirteen years of age he played to Rubinstein, who expressed the opinion that he should be trained as a musician. It was not, however, until 1879 that Sauer commenced his musical education in earnest, the intervening years being spent at school. Then he was sent to Moscow, where he was a pupil of Nicholas Rubinstein until that teacher died in 1881.

In the following year he gave some concerts in Germany, and the year after that in

London, but in neither did he achieve any success, and he was obliged to take pupils. A year or two later he gave concerts in Spain and Italy, but in 1884 went to Liszt, with whom he remained for some time, and then made an appearance in Berlin, which was more successful, so that his career as an artist may be said to date from that time. For many years he has been constantly on tour, and has visited the chief cities in Germany, Austria, Roumania, Russia, Sweden, Denmark, Spain, Italy and England.

Nearly all piano virtuosi, as well as the great singers and violinists, receive in European countries, as a mark of the approbation of the "effete" monarchs, some decorations, but in the case of Emil Sauer these emblems of royal favour were used as a means of interesting the public. A list of them was published together with their pictures. The following was the list:

1. Commander's Cross of the Italian Crown.
2. Commander's Cross of the Order of Isabella la Catolica.
3. Commander's Cross (set in diamonds) of the Order of Merit from Bulgaria.
4. Commander's Cross of the Order of the Medjidie (Turkey).
5. Knight's Cross of the Austrian Order of Francis Joseph.
6. Great Bulgarian Medal for Art and Science.
7. Great Golden Medal of King Louis of Bavaria.

It seems a pity that the American public should only know of these decorations in this manner, and it might be advisable for such artists as possess a goodly store of much valued emblems of royal admiration to appear fully decorated with them at their concerts, even though the burden of them might interfere with the technical display.

Sauer made his first appearance in America in January, 1899, when he played at the Metropolitan Opera House in New York. He was then described as a slim young man of evident nervous temperament, but with his nerves under absolute control. He plays at times like one possessed, but his supreme taste and masterly control enable him to avoid excess and mere sensationalism. Exciting in a high degree is his building up of climaxes, but he never indulges in noise, nor in his wildest flights do we miss a noble self-restraint and repose. Technically we never heard a pianist better equipped. His chordal flights across the keyboard are simply dazzling and sensational.

“Less concerned with the presentation of the concrete, less enamoured than Rosenthal in the logical ideas of the composition, Sauer envelops everything he plays in a misty aureole, a rose-coloured atmosphere. He is an idealist and an optimist in his music. He

listens to surprise the secret of the leaves as they drip at dawn and rustle at dusk, and he loves the wind. He delights in representing breathless and almost soundless sweeps, those aerial vortices that occur in autumn twilights."

When Moritz Rosenthal first appeared in America, in 1888, he at once created a sensation. "He is a hurricane, a tempest, a thunderbolt!" exclaimed one critic. He played with absolute accuracy, and with superb abandon, Titanic power, and an apparently foolhardy audacity in the matter of tempo. Some claimed for him the title of king of virtuosi, and all agreed that his technique belonged to an astonishing order of achievement. These expressions were merely the echo of what had already been said in Germany, England, and other countries in which his talents had been displayed, and he was everywhere acknowledged to be a really great pianist. This adjective does not belong

in modern times to any one who possesses one or two remarkable qualities, but it is now understood to gather under its wing mechanical perfection, musical temperament, and intellectuality. More than a pyrotechnical display is required, more than the overwhelming temperament which Rubinstein possessed, and even more than the cold intellectuality of Von Bülow.

Rosenthal was the rival of Paderewski, but not, like him, the idol of the multitude. He appeals to a less general public.

Moritz Rosenthal was born at Lemberg, and was the son of a professor in the public schools of that town. Like all other musical celebrities, he showed his talent at a very early age, and his precocity attracted the attention of Carl Mikuli, who began to teach him when he was eight years old. A couple of years later he walked to Vienna to see Joseffy, who heard him play, and agreed to take him as a pupil. He also, at the age of



MORITZ ROSENTHAL

ten, appeared in public for the first time, playing Chopin's Rondo in C for two pianos with his teacher, Mikuli. When fourteen years of age he gave a concert in Vienna, on which occasion Liszt was present and praised him, declaring that "there is within you a great pianist who will surely work his way out."

Rosenthal did not devote his whole time to music, although he worked hard at it, but he was a student at the University of Vienna, and took the degree of Master of Arts.

From 1876 to 1886 he was a pupil of Liszt, whom he followed yearly to Weimar, Pesth, Vienna, and Rome. During a tour in Roumania he was appointed court pianist. He also appeared in Germany and England before making his first American tour in 1888. On his return to Europe he created a furore in the European capitals, and was soon recognised as one of the greatest living pianists

In 1896 Rosenthal began a second tour in America, but it was cut short in Chicago by an illness which, it was feared for a time, might prove fatal. He fortunately recovered, and has continued his career with augmented brilliancy.

Rosenthal's peculiar temperament, a temperament that is sometimes hard but never lean in its expression of musical truths, readily lends itself to the grandiloquent, the magnificent, sonorous, nobility in decoration, and all that is lofty and sublimated in pure thought. But he misses or rather neglects the softer, serener side of art. There is no twilight in his playing, yet he controls every *nuance* of the piano palette. De Pachmann and Rosenthal both draw from the instrument remarkable varied tonal qualities. Rosenthal's tone is the thunderbolt, De Pachmann's like a rose-leaf, yet Rosenthal, because of sheer power, can whisper quite as poetically as the Russian.

Rosenthal is fond of literature, and his marvellous memory shows itself not only in his repertoire, but in the fact that he can repeat any poem of Heine, his favourite, if the first line be spoken. He has also written on musical subjects with credit to his literary taste and his knowledge, and has measured pens with some of his critics in such a manner as to show that he has a ready and pungent wit.

“ The crown of piano playing in our time has been won by Eugene d’Albert, a small man with giant power, a lovable person of astonishing artistic seriousness. He was a pupil of Liszt, and on him the mantle of Liszt has fallen in our generation. His greatest virtue is his classic temperament. In his memory rest safely stored the greatest works from Bach to Tausig. If he takes one out, he takes with it the sphere in which it stayed unspoiled — the style of its execution. The piece stands fast in its construction ; not

a phrase appears inorganic, not a rhythm accidental. The seriousness of Brahms's concertos, the murmuring of Chopin's *Berceuse*, the Titanic power of his A minor *Étude*, the grace of Liszt's *Soirées de Vienne*, the solemnity of Bach, move under his hand in the concert, without one taking the least from another. It is objectivity, but we do not cry out for subjectivity ; it is personality, but we do not miss the *rappo^rt* with eternity." Such is the tribute of Oscar Bie to the most cosmopolitan pianist of the age.

Eugen Francis Charles d'Albert was born in Glasgow, Scotland, and was the son of a Frenchman (born at Nienstettin, near Hamburg), a teacher of music and dancing. His mother was a German. Eugen was first taught music by his father, and was elected Newcastle scholar in the National Training School of Music in London when twelve years of age. Here his teachers were Ernst Pauer, Stainer, Prout, and Sullivan. Five

years later he gained the Mendelssohn scholarship. Hans Richter was impressed with D'Albert's talent, took him to Vienna, and introduced him to Liszt, whose pupil he became. Under Liszt's guidance he developed with astonishing rapidity, and his first concerts at Vienna and Berlin created a sensation, for the effect of his brilliant technique was enhanced by the intellectual maturity of his interpretations. Liszt called him "the young Tausig," which was perhaps the highest compliment possible.

When D'Albert appeared in America, in 1892, he was at once compared with De Pachmann and Paderewski, and the comparison was not unfavourable. It was generally agreed that the mechanical part of his performance was wonderful, and that there was much to marvel at,—that if he did not equal those other two artists in singing quality of his tone, yet he was stronger in versatility of style, manliness of expression, and

intellectuality, while his fire and passion were irresistible.

D'Albert has established his reputation as a composer, and is said to resemble Brahms in spirit. His second pianoforte concerto is without rival amongst works of later years, in wealth of invention and variety of colour. As a pianist he has rivalled the feats of Von Bülow, by giving five Beethoven sonatas at one concert.

It is said that D'Albert is a strict vegetarian ; were he carnivorous, there is no telling what heights his virtuosity might reach, for he now excels all other pianists. D'Albert has ventured upon matrimony several times. He was first married when quite young, and it is related that when he went to report the birth of the first child to the official in the German town in which he was then living, that worthy person glanced disdainfully at him, and said that it was necessary for the father to make the report in person.

In 1892 D'Albert married Teresa Carreño, but their union lasted only three years. Since then he has ventured once more upon the sea of matrimony, his third wife being a singer, Miss Finck.

CHAPTER VIII.

PIANISTS OF TO-DAY.

DURING the past twenty years foreign pianists have sought these shores in ever increasing numbers, but have not always met with the success which they anticipated. It has happened sometimes that they have returned to their native land somewhat dejected, and at a loss to understand the lack of appreciation of their art shown by Americans. Some few years ago, a pianist of considerable European fame, but of a violent and unsatisfactory type, succeeded in drawing the following token of regard from an American critic: "Mr. ——'s piano playing has one distinguishing merit. It is his own. He will never be accused of imitating Pade-

rewski, Rosenthal, or D'Albert, though there may be insinuations that he has borrowed some of his ideas of art from the wild, untutored buzz-saw, or the merry, merry trip-hammer. A piano is a harmless instrument if let alone, but, like the Bulwerian worm, when trodden on it will turn and sting. . . .

Mr. — is a dynamic pianist. He has wild swoops from *ppp* to such a *fff* as was never heard before. The very wires cry out against it, like 'sweet bells jangled.' In short, it is quite impossible to understand how Mr. — earned his reputation at home. He will certainly not earn one here. If he values the one at home he will go back to it."

On the whole, there have been few who have ventured on concert tours in America, unless they had every reason to expect success; in fact, the initiative is generally taken by the American manager, who knows the taste of the public and does not take risks

by importing pianists who are likely to prove unpopular. Nevertheless, there have been some excellent pianists of high European renown who have failed to make a success here, not through their own lack of ability, but generally through some mismanagement. There is always a distinct line to be drawn between artistic success and financial success, and it is not by any means to the discredit of the pianist if his audiences are small, provided that he plays well.

Such was the case with Bernhard Stavenhagen, whose style is distinguished for brilliant technique together with great warmth of expression. He was one of Liszt's last and most favourite pupils, and has made brilliantly successful concert tours all over Europe. He has been decorated, — was made a knight of the order of the White Falcon, whatever that may be, — was made court pianist to the Grand Duke of Saxe-Weimar, and succeeded D'Albert as court conductor at Weimar.

Since 1898 he has been court conductor at Munich.

Bernhard Stavenhagen met with less success than his artistic merits should have won for him. His playing was admired, his personal characteristics were admired, but the public had not been worked up into the state of feverish excitement which appears to be necessary in order to emphasise the fact that an exceptionally talented artist is about to perform. Few had heard of Stavenhagen, and little was said about him, therefore the public did not anticipate anything remarkable.

Stavenhagen was born at Greiz in Germany, exhibited the usual precocity, and studied under Professor Rudorf until the age of twelve, when he entered the Berlin High School of Music, where he gained the Mendelssohn prize for harmony and thorough-bass. In 1885 he went to Liszt, at Weimar, and remained with him until the death of that great pianist.

Liszt took the greatest interest in Stavenhagen, and introduced him to the cream of musical circles as his favourite pupil, and Stavenhagen, through such constant association with his teacher, acquired much of his style of playing. He has received many honours during his European tours, and has been called the most perfect pianist that one could possibly hear, by no less an authority than Doctor Hanslick, the celebrated Berlin critic.

Stavenhagen accompanied Liszt to England on his last tour in 1886, and played at the Crystal Palace and at Prince's Hall.

Although the name of Edward Alexander MacDowell is best known as that of a composer, and he has never undertaken concert touring in America, it would be impossible to pass over one who has attained such a reputation as a pianist. He was born in New York in 1861, and was at one time a pupil of Teresa Carreño. In 1877 he went abroad,

where, after several years of study and concert playing, he took up his residence at Wiesbaden, and occupied himself with composing and giving lessons in pianoforte playing and composition. He returned to America in 1888 and resided in Boston, appearing occasionally with the Symphony Orchestra and with the New York Philharmonic Orchestra, and generally playing his own compositions. A few years later, he was appointed professor of music at Columbia University, and has since resided in New York.

Martinus Sieveking, sometimes known as the "Flying Dutchman," on account of his nationality and his volatile disposition, was born at Amsterdam. He studied music as a child with his father, and afterward became a pupil of J. Röntgen, a graduate of the Leipzig, who settled in Amsterdam in 1878. His first appearance was made in Paris, where he played a suite of his own composition with

the Lamoureux Orchestra. In 1890 he visited London on the suggestion of his uncle, Sir Henry Sieveking, who was physician to the queen. In England he appeared with good success, and made two tours with Edward Lloyd, the singer, and Popper, the 'cellist, also two other tours with Adelina Patti.

In 1895 Sieveking came to America to visit the World's Fair. He played in Boston, and was induced by his friends to remain and make a concert tour, which he did during the following season. This tour was brought to a sudden conclusion by the unexpected disappearance of the pianist, who, it afterward appeared, had taken the steamer for home, being dissatisfied with his own performance.

On his return to Europe he sought Leschetitzky and studied with him for some time, after which he set to work to develop a method of his own, and has greatly improved

his playing. For some years Sieveking has resided in Paris, and in 1899 he married.

It was expected that Sieveking would make a second tour in America during the season of 1899-1900, but the tour was abandoned, probably because of the large number of virtuosi who were announced to appear. Sieveking is a man of frank and generous disposition. He is full of mechanical ingenuity, and enjoys nothing better than inventing and making ingenious mechanical appliances of various kinds.

One of the best known concert pianists of Europe is Alfred Reisenaur, who in 1887 signed a contract for a tour of several years, during which he travelled through Europe and Asiatic Russia. He gave over five hundred concerts, going as far east as Siberia. He has also travelled for his own pleasure, as an explorer, along the coasts of the North Sea, to Bokhara, China, Persia, Asia Minor, etc.

In 1892 and 1893 he made a tour in the

West of Europe, visiting Germany, Denmark, Norway and Sweden, and England, gaining a reputation as a very brilliant pianist, his playing being of an intellectual order and very impassioned.

Reisenaur was born at Königsberg, East Prussia, in 1863. He was taught by his mother and by Louis Köhler, but at the age of eleven he came under the influence of Liszt, who prophesied great things for him. From that time for several years he spent his summers at Weimar, and when he was fifteen he followed Liszt to Rome, neglecting his university examinations for that purpose. He played at a charity concert in Rome in 1879, and again at a public concert in 1881, after which he went to London, Berlin, and Leipzig, at which latter place he appeared with success at a Gewandhaus concert. He then became professor of piano at the conservatory at Sonderhausen, after which he gave a series of concerts with Heinrich Vogel, the singer,

David Popper, the 'cellist, and Teresina Tua, the violinist. With the latter he travelled through Sweden and Norway. Then followed his Eastern tour.

One of the most talented and promising pianists who ever came to settle in America is Ferruccio Benvenuto Busoni. He was born at Empoli, near Florence. His parents were excellent musicians and his education was begun under their supervision. Their efforts were rewarded by his appearance in concert when but seven and one-half years of age. At eight he wrote his first compositions, and at ten created a sensation in Vienna as a concert performer. He now applied himself diligently to his studies under Doctor Meyer (Remy) in Gratz, and in 1881 was honoured with a gold medal by his native city. In 1884 the Philharmonic Academy of Bologna conferred upon him the Master's Diploma, a distinction which has not been won by so young an artist since Mozart.

Three more years of study were spent in Leipzig from which he was called to the Academy of Helsingford, Russia, as a teacher of pianoforte. In the year 1890 he distinguished himself by winning the composer's prize (5000 francs), given by Anton Rubinstein every five years, to the best pianist-composer, appearing in an international contest, before a jury of nine musicians selected from the different musical countries of the world. Busoni's success on this occasion was so marked that it immediately secured for him a professorship in the higher grades of pianoforte instruction at the Imperial Conservatory at Moscow, Russia. After a year's successful work in Moscow, he received a call to join the faculty of the New England Conservatory in Boston, where his fame rapidly spread and he became immensely popular, as much on account of his gentle, unassuming nature as of his playing, which drew immense crowds to his recitals. In 1892 Busoni was engaged

by the firm of Steinway to give a series of forty concerts at different cities in the United States and Canada. During the same season Paderewski made his first tour and carried everything before him. Busoni, at the end of his engagement, pined for Europe once more. He felt that America was not the place for him, and he took up his residence in Berlin. He has made concert tours through Europe, and has gained a reputation as a piano virtuoso of the first rank. In his concerts at Berlin he has undertaken almost superhuman tasks and has carried them through with the greatest success. He is also making an enviable reputation as a composer and as an arranger of Bach's compositions.

Spain has contributed a pianist to the long list of virtuosi in Alberto Jonas, who was born at Madrid, in which city he received his early education, entering the conservatory when a boy. Before his twelfth year he had

written some compositions of merit, and he had the honour of playing before King Alfonso XII., who presented him with a gold watch. After visiting France, Germany, and England, Jonas entered the Brussels Conservatoire at the age of eighteen, with the intention of devoting himself seriously to the study of music for several years. He took the first prize for pianoforte playing and distinguished himself in composition. After making his débüt in Brussels, in 1890, he went to St. Petersburg, where for three months he studied under Anton Rubinstein.

In 1891 he appeared in Berlin and was warmly received. Then followed other concerts in the chief cities of Europe, and in 1893 he visited America. In the following year he was appointed head of the pianoforte department at the University of Ann Arbor, Michigan, a position which he has held ever since, but which does not prevent his appearance in concerts each season.

He is a symmetrically developed pianist and a broad musician of ripe scholarship. He is also an accomplished classical scholar and linguist, speaking five languages with fluency. In 1899 he married, at Ann Arbor, Elsa von Grave, the daughter of Rosalie, Baroness von Grave.

Of the many pianists of Russian birth Alexander Siloti is one of the most celebrated. He was born near Charkov, and was first taught by a musician named Zwereff, afterward entering the conservatory at Moscow, where he became a pupil of Nicholas Rubinstein, and Tschaikowsky. He won the gold medal at the conservatory, and made his *début* in 1880. Three years later he achieved a great success at Leipzig, and then became a pupil of Liszt, with whom he remained for three years. In 1887 he was appointed professor of pianoforte at the conservatory at Moscow, but in 1890 he resigned and took up his residence in Paris.

Siloti has made tours in Germany, Belgium, France, and England, and in 1898 visited America, where his playing was much admired, but created no such furore as that of Paderewski, Rosenthal, or De Pachmann. He is renowned for the brilliancy of his playing, especially the compositions of Liszt.

A good pianist, who was rash enough to visit America at the height of the Paderewski craze, is Joseph von Slivinski, born at Warsaw. He studied under Leschetitzky and Anton Rubinstein, and made his first public appearance in 1890. He appeared in America in 1893, but in spite of his excellent playing his tour was not a financial success,—there was only one pianist and his name was Paderewski.

¹ Leopold Godowsky is a native of Russian Poland, having been born at Wilna on February 13, 1870. Showing remarkable talent for music at a very early age, he was taken upon the road as a “child wonder,”

¹ By kind permission of Mr. Maurice Aronson.

and travelled all over Russia and parts of Germany, with pronounced success, until he was twelve years old. At this point he fell under the notice of a wealthy banker of Königsberg, Germany, who undertook to provide for his education. Accordingly he entered the Hochschule at Berlin, under Joachim, where he remained for two years. At this time he determined to come to America, and he toured this country in connection with Ovid Musin, the violinist, and his company. But the young artist soon tired of the monotony of travel, and made strong efforts to return to Europe for further study. He realised that Saint-Saëns, the great French composer and pianist, would serve his individuality best and set about to procure an audience with him. After hearing one of Godowsky's own compositions, entitled "Das Maerchen," he instantly accepted him as his pupil. Saint-Saëns's interest in the gifted young artist grew from day to day, and

the protection and favour which Godowsky thus enjoyed soon served to introduce him to the most exclusive musical and social circles of the French capital.

In connection with his Paris career the following incident is characteristic of Godowsky. Baron Alphonse de Rothschild sent Godowsky a most flattering invitation to play at one of his midwinter soirées. The invitation was in itself a handsome compliment, but the young artist had promised the Countess de Lesseps to play the same evening in her salon, and declined the invitation. Baron de Rothschild offered to secure a release for him from the countess, but Godowsky again declined, stating that his regard for the countess would cause him to give her the preference to even so distinguished a family as the De Rothschilds. The Countess de Lesseps was best aware of the handsome compliment Baron de Rothschild had paid Godowsky and was much affected by the

latter's conduct in so delicate a matter, preserving for him to this day an almost motherly affection.

From the salons of Paris to those of London was but a step, and in a very short time Godowsky had captured London. Ere long his art was revealed in the most aristocratic homes in London and in the palaces of the Duke of Westminster, the Duke of Norfolk, at Grosvenor, and Marlborough House. It was during the many festivities in connection with the Queen's golden jubilee in 1887 that Godowsky was ordered to play at Marlborough House, when no less than thirty crowned heads formed a part of his audience. On that occasion the Princess of Wales was so much pleased with Godowsky's "Valse Scherzo" that she accepted the dedication of it by a special court order.

In 1890, at the age of twenty years, Godowsky returned to America, and in 1891 he married Miss Fredrica Saxe, a lady of

New York. A wedding journey to Holland and England followed, and then he took up his residence in New York City, where he remained, until, in 1895, he accepted a position in the Chicago Conservatory of Music, as head of the piano department.

Godowsky has been heard repeatedly with every important musical organisation of the United States and Canada, and has earned everywhere the most flattering comments. On account of his transcriptions of Chopin's studies, Godowsky has been called the "Apostle of the left hand." These transcriptions are of great difficulty, and even De Pachmann, the great Chopin player, was so impressed with them, and with Godowsky's original compositions, that he declared he would go home and study them for a year, and then he might be a finished artist.

There is no ostentation or frivolity in Godowsky's playing, but rather largeness and broadness of style, brilliancy, grace, fluency,

and poetic feeling. He has an immense repertoire, and it is said that he can give from sixteen to twenty different programs without repeating a single number, and every selection a more or less important classical work.

Josef Hofmann has been before the public from his early childhood, for he was exploited as a prodigy, and created a sensation wherever he appeared. Born at Cracow, he was the son of a professor of the conservatory and director of the opera at Warsaw. His mother was a distinguished singer, and his sister, two and a half years his senior, showed a strong predilection for music. So readily were the rudiments of pianoforte playing mastered that Josef appeared in public at a concert given for charity when he was not yet six years old, and when he was eight he played the Beethoven Concerto in C minor, on which occasion Rubinstein heard him for the first time, and declared that he was a

boy such as the world of music had never before produced.

Josef now begged his father to allow him to continue to play in public, and became ill with grief at his parents' refusal, but recovered as soon as the embargo was removed.

In 1886 he gave a matinée in Berlin, to which the critics were invited, and here he won the greatest admiration for his playing and the manner in which he improvised on a theme given him by Moskowski. Other performances followed in different cities, and he visited England and America, meeting with continually increasing success.

During the tour in America in 1887 the boy was overworked, and a good deal of indignation was aroused over the way in which he was treated. The Society for the Prevention of Cruelty to children took up the matter, and the child was vigilantly watched by medical men, who took his temperature, felt his pulse, and made examinations of him at all

times and in all places. Eventually the tour was abandoned, Hofmann's health having given way under the constant strain. He gave fifty-two concerts in two months and a half.

Fortunately for him he was no longer exhibited as a prodigy, but settled down to continue his education, and in the course of some ten years he reappeared, stronger, more mature and more musical than ever. His early prestige remains with him, and he is undoubtedly one of the finest pianists of his day, though hardly yet more than a boy. He returned to America in 1898, and made a successful tour.

Hofmann's piano-playing has been compared with that of Rubinstein, in that his playing is more at home in compositions requiring passionate and intense treatment than in the more tender music of the salon. He possesses a surer technique than Rubinstein, and has been classed with D'Albert and

Rosenthal as one of the group of pianists that concerns itself with the orchestral development of piano tone. In manner he is modest and free from affectation, to which characteristics his popularity is in a large measure due.

Mark Hambourg, born in 1879, at Boguschar in Russia, first appeared in England in 1890, after which he studied for two years with Leschetitzky. He then became distinguished as a soloist at the Philharmonic concert in Vienna, and confirmed his success by appearing at a concert given by the Berlin Philharmonic Orchestra in Vienna as a substitute for Madame Sophie Menter. In 1895 he made a brilliant tour through Australia, playing fifty-three times in two cities only, during three months, and in the course of twenty days giving seventeen recitals.

In the following year he reappeared in London, and made a tour through England and then on the continent. In 1899 he

visited the United States, and was warmly received.

His technique is ample, and his tone noble rather than sensuous; he is not yet sufficiently mature to be poetic, but his virtuosity is magnificent.

It is related that Leschetitzky, at the end of his studies, presented Hambourg with a purse containing the amount of the tuition fees paid during the last three years of study. "Take this," said the master, "for you will need it in your career."

Hambourg is a man of remarkably broad views, and of large-heartedness and generous disposition. If he bears out the promise made by his career, he will be one of the greatest pianists of his time.

There is something romantic in the history of his parents, for, soon after they were married, both his father and mother were arrested and thrown into prison on the charge of Nihilism, but, though they had friends who

were Nihilists, there was nothing but suspicion to be charged against them. Davidoff, the musician, who had much influence at court, interested himself in their case, and eventually they were released, after which they made their home in London.

Ernst von Dohnanyi shared with Mark Hambourg the distinction of being the pianistic novelties in America during the season of 1899-1900. Dohnanyi was born in Pressburg about twenty-two years ago. His father, a professor in the gymnasium (high school), was also an excellent musician, who, besides giving his son music lessons, refused to allow him to play in public as a "boy prodigy," but made him take a course of study at the gymnasium. While at work there, Dohnanyi studied music under Carl Forstner, and later under Koessler and Thoman. He completed his pianoforte study, however, under Eugen d'Albert.

In the season of 1895-1896 Dohnanyi

played twice in Vienna, giving, with a violinist, concerts of piano and violin sonatas. In the winter of 1897 he gave two recitals, and on the 9th of January, 1898, he played the Beethoven G major concerto with the Vienna Philharmonic Orchestra, under Hans Richter. On all these occasions he was well, if not enthusiastically, received and criticised. The following June, however, he played at one of Richter's Philharmonic concerts in London, and gave some recitals, with rather more decided success.

In the spring of 1898 Herr Ludwig Bösendorfer, the great piano maker, offered a prize, in memory of Hans von Bülow, for the best pianoforte concerto, the competition to be open to composers of all lands; the judges were Julius Epstein, Mr. Gericke, Alfred Grünfeld, Leschetitzky, and Rosenthal. Without much discussion they awarded the first prize to Ernst von Dohnanyi, who played his concerto the following winter in Vienna,

winning more praise than he had in any of his previous appearances.

Dohnanyi was reported as giving the impression of a player of good solid technique and of excellently trained musical ability, rather than a player of brilliant technique, or of tremendous warmth of fire. This impression was confirmed by his first performances in America, but when he gave his second recital in Boston he played, in response to an encore, a transcription of Delibes's "Nailha," and the Rackozky March, in which he fairly outdid anything that had previously been seen and heard in the way of finger fireworks. It was bewildering in its immensity, in the hugeness of the difficulties presented and overcome, in the clearness and seeming absence of effort with which the seemingly impossible was achieved. And this took place in a season when De Pachmann, Hambourg, and others, noted for their technique, had played several times.

Dohnanyi has always showed true musical sensibility, since the days when, as a small child, his favourite game was to play at orchestra, the chairs doing duty as performers and he as the conductor. His first composition was written when he was seven years old, when he chose for a Christmas present a sheet of music-paper. To-day he is regarded as one of the most promising composers alive.

Ossip Gabrilowitsch is a pianist who is now fulfilling the prophecies made of him some time ago. He is said to "drive the horses of Rubinstein." He possesses a most brilliant technique, and his playing is of such a nature as to create the greatest enthusiasm.

Gabrilowitsch is a Russian, having been born in St. Petersburg, January 26, 1878. His father is a prominent attorney, and Ossip is the youngest of four children, two brothers and one sister.

It is an extremely musical family, one of

the older brothers, a banker, playing the 'cello like an artist. Young Gabrilowitsch showed extraordinary signs of musical ability at the age of four years, at which time he was able to sing all the Russian folk-songs in an extraordinary manner for one so young. He was started at piano playing at the age of six on the advice of Anton Rubinstein, who declared him to be extraordinarily endowed with musical gifts. From this time on Rubinstein had the direction of his musical education. Young Gabrilowitsch won the Rubinstein prize at the conservatory under Professor Tolstoff, and on the advice of Rubinstein, after the master's death, he went to Vienna for two years with Leschetitzky. It was not until 1896 that he commenced his virtuoso career.

While still in Vienna, Hans Richter heard him and invited him to play the Tchaikovsky B flat minor concerto with his orchestra at Vienna. His success was such that he then

invited him to appear with his orchestra in London. After that he played with Nikisch in Leipzig, and with the Berlin Philharmonic Orchestra in Berlin.

He has played in the principal cities of Germany, Austria, Russia, Sweden, Denmark, Holland, Scotland, and England.

Gabrilowitsch spent very much of his time with Rubinstein for years, as the families were great friends ; in fact, the Gabrilowitsch family live in Rubinstein's former house in St. Petersburg.

Gabrilowitsch is a sympathetic player, whose musical personality creates spontaneous interest. While it is said that Busoni and D'Albert are his superiors intellectually, and his technique is not superior to that of Rosenthal or Mark Hambourg, yet there is an innate musical nature, abundant feeling, and natural spontaneity in expression which give him something of the same charm possessed by Paderewski. He

shared with Mark Hambourg the favour of Leschetitzky during the period when they were fellow students.

Otto Hegner will be remembered as a prodigy who made a tour of America in 1888. He was born in Basel in 1876, and made his first appearance in his native city.

Conrad Ansorge, mentioned by Oscar Bie, was one of Liszt's later pupils, and was born in 1862 at Lieben.

Raoul Pugno, who accompanied the violinist Ysaye in his tour of 1898, is a Parisian pianist possessing extreme delicacy of touch and refinement of execution, together with feeling and plenty of dash and boldness. He was born at Montrouge and educated at the Paris Conservatoire, where he took the first prize for pianoforte playing in 1866, the prize for harmony in 1867, and for organ playing in 1869. He has also won distinction as a composer.

A pianist who has made an excellent

reputation throughout Europe is Frederick Lamond, a native of Glasgow, Scotland. He finished his musical education with Von Bülow and Liszt, and made his début at Berlin in 1885. When he played in London, at the age of seventeen, he was declared to be, though not mature, by far the finest performer of his generation.

Leonard Borwick, born at Walthamstow, in England, has made an excellent reputation in Europe and England, and shares with Lamond the honours of his native land. He was a pupil of Henry R. Bird, an excellent musician of London, and then of Madame Schumann. He made his début in London at the Philharmonic concerts in 1890.

Max Pauer, also born in London, has achieved high distinction as a pianist, and has been since 1893 chamber virtuoso to the Grand Duke of Hesse. He is the son of Ernst Pauer, one of the most accom-

plished pianists and celebrated teachers in England, until his retirement a few years ago.

Max Pauer, under his father's instruction, was an excellent pianist at the age of fifteen, when he went to Lachner, at Carlsruhe, to study theory. He distinguished himself in several concert tours and settled in London until 1887, when he was engaged at the Cologne Conservatory as pianoforte professor. In 1897 he was called to the conservatory at Stuttgart, to succeed Prucker. About the same time, a flattering offer was made to him by an American conservatory, which he declined.

It is stated that in Germany alone music supports a million and a half people. Of this number there are two hundred and forty pianists of the virtuoso class. If those of other countries were added to the number, a list of formidable proportions would be secured. But fortunately they do not

all seek world-wide celebrity, nor do all of those who are ambitious find the opportunity for foreign travel, and the world in general must content itself with the few dozen who succeed in finding a manager with sufficient enterprise to exploit them. These are generally the pianists possessing the greatest powers of attraction.

CHAPTER IX.

WOMEN AS PIANISTS.

THERE is nothing in history to show that it was considered wicked, or immodest, or undignified, for a woman to play the piano or whatever instruments were the ancestors of the piano. Why it was considered bad form to play the violin, and yet perfectly proper to play the piano, has never yet been explained, and as women seem to have tolerably well established their ability to play both instruments well and gracefully, it is perhaps just as well not to attempt to solve the problem, but to accept the accomplished fact. Nevertheless, one may be permitted to express the opinion that the violin appears to be an instrument far better calculated to show

womanly grace and beauty than the piano, and more ready to respond faithfully to the delicate feminine touch.

Pianoforte technique of to-day is a matter making heavy demands upon the strength of the performer, and while pianoforte playing is an almost universal accomplishment for ladies, there are few who possess the physical endowments necessary to achieve the greatest results.

One of the earliest pianists among women was Nannette Stein, who was born at Augsburg in 1769, and who was the daughter of John Andreas Stein, a celebrated pianoforte manufacturer. When only eight years of age she played before Mozart, who declared that she had genius. She became a pianist of great excellence, and was a person of considerable cultivation. She had much to do with Beethoven, in whom she took a great interest.

Her capacity for business was such that

her father initiated her into its details, and on his death she carried it on in conjunction with her brother. The year after her father's death she married a pianist named Streicher, and moved with him and her mother to Vienna, where she established a pianoforte factory. In 1802 she dissolved the partnership with her brother and each set up a business. She died in 1835.

Anna Caroline de Belleville, the daughter of a French nobleman, director of the opera in Munich, was at one time regarded as an excellent pianist. She was one of Czerny's most brilliant pupils, and was sometimes compared with Clara Wieck, afterward Madame Schumann. Schumann himself declared that they should not be compared. "They are different mistresses of different schools," he wrote. "The playing of the Belleville is technically the finer of the two; Clara's is more impassioned. The tone of the Belleville flatters, but does not penetrate the ear;

that of Clara reaches the heart. Anna is a poetess ; Clara is poetry itself."

Anna de Belleville married Oury, the violinist, in 1831, and with him made long tours throughout Europe until 1839, when they made their residence in England and Madame Oury devoted most of her time to composition. In her day she was associated with some celebrated musicians, for she took part in Madame Catalani's farewell concert in Vienna, and she played at Paganini's concert in London in 1831, besides which she took part in a number of concerts with De Beriot and Malibran. She died in 1880.

Madame Schumann, the daughter of Friedrich Wieck, and the wife of the composer, was one of the greatest pianists the world ever heard.

Born at Leipzig in 1819, she began the study of the pianoforte, under her father, at a very early age, made her *début* in public when she had just completed her ninth year,

and was already an object of much interest to music lovers. She used even at that time to play frequently with the orchestra, an accomplishment for which she was afterward so greatly distinguished. In 1830 she gave her first concert at the Gewandhaus, when she played brilliant compositions of Kalkbrenner and Herz, and some variations of her own on an original theme, the result being that she was declared to possess the brilliant style of the best players of the day. Soon afterward she was taken to Weimar, Cassel, and Frankfort, and later to Paris, where she gave a concert. She had now fairly commenced her career as a concert pianist.

Robert Schumann, who was a pupil of Wieck and lived for some years at his house, now became very much attached to the young pianist. His own career as a performer was put to an end by an excess of zeal on his part, which prompted him to make experiments with a dumb piano for the sake of



CLARA (WIECK) SCHUMANN.

developing his technique. His experiments resulted in crippling his hands.

Clara Wieck took a great deal of interest in the young man and in his compositions, and at last, in 1836, their attachment was openly declared. Friedrich Wieck was, however, very much opposed to their union, so Schumann determined to distinguish himself and thus gain the father's consent. With that end in view he went to Vienna, taking with him his new journal, the *Neue Zeitschrift für Musik*, and carrying on there, together with his editorial duties, the work of composition. The attempt to better his fortunes did not prove successful, and in six months he returned to Leipzig.

In the meantime, his compositions were introduced to the public by Clara Wieck and by Liszt, then almost at the height of his fame as a virtuoso, and a sincere admirer of the genius of Schumann.

In 1840 Wieck reluctantly gave his con-

sent to the union, and Clara was married to Robert Schumann at Schönenfeld. The marriage was a happy one, and for the remainder of his life Schumann was blest with the constant companionship of a woman of genius as amiable as she was gifted, who placed herself as a mediator between his intellectual life and the outer world.

Some artistic tours were undertaken, and the Schumanns travelled as far as Russia, where they were enthusiastically received. In 1845 Schumann gave up his journal, which he had made a powerful organ of musical revolution, and transferred it to Oswald Lorenz. He was beginning to suffer from the dreadful malady which twelve years later ended his existence,—an abnormal formation of bone in the brain,—and he was afflicted with excruciating pains in the head, sleeplessness, fear of death, and strange auricular delusions. His activity in composition was undiminished.

In 1850 he accepted the post of musical director at Düsseldorf, and on arriving, with his family, he was received with a civic banquet. In 1853 Schumann, with his wife, made an artistic tour through Holland, but on their return his malady gained force, and on February 27, 1854, he attempted to end his misery by jumping into the Rhine. Although every possible care was lavished upon him by his wife and his many friends, insanity had seized him, and he never recovered from its grasp, except at short intervals. The last two years of his life were spent in the private insane asylum at Endenich, near Bönn, where he died in 1856, his wife arriving just in time to witness his death.

After his death Madame Schumann resided for some years in Berlin with her mother, who had separated from Wieck and married the musician Bargiel, but in 1863 she moved to Baden-Baden, which was her home until 1874. In 1878 she accepted the post

of principal pianoforte teacher at Doctor Hoch's conservatory at Frankfort, where she spent the remainder of her active life.

Her musical activity was constant, and she was heard in all the principal cities of Europe. Her playing was remarkable for great intelligence, feeling, power, fire, and tenderness. There was an entire absence of personal display, a keen perception of the composer's meaning, and an unfailing power to set it forth in perfectly intelligible form.

The noble atmosphere of earnest simplicity, which surrounded her private life no less than her public performance, made her deeply and widely beloved. This feeling took practical form when, at one time, it was feared that ill health would make it necessary for her to abandon public performances; a subscription was made, and a substantial sum of money was raised in Germany and England for her use.

A rather amusing account of one of Ma-

dame Schumann's appearances was given a few years ago by one who was present: "When Madame Schumann appeared, to play the Schumann concerto in A minor," he says, "she seemed a rather dumpy old lady in a cap. She was greeted with long-continued applause. She seated herself at the piano, and after half a dozen elusive settling of herself and shaking out her gown, just as the conductor was about to begin, she popped up and went among the instruments, in order to give an especial direction to the first oboe, for a certain passage in which she desired him to follow her. She then came back to the piano, and went again through the settling process already experienced. At last she was ready, and the orchestra began. And with what wonderful fire the dear old lady came in with that opening passage of the concerto! And how gloriously she played it to the brilliant end! And with what hearty German applause her work was recognised!"

Her fame will remain inseparably connected with that of Robert Schumann. She entered with devotion into the new world of music which he opened, and with her great genius and ardour she carried all the world into it with her.

It was a severe blow to her when, in 1895, she was obliged to retire from her teaching on account of the inefficiency due to her age and ill-health. She died on May 21, 1896, at Leipzig, aged seventy-seven.

Madame Wilhelmine Clauss-Szavardy was considered by many to be the leading pianist among women of her time. She was frequently, and not unfavourably, compared with Madame Schumann. Her early career was full of trouble, for just at its commencement she was left an orphan.

Wilhelmine Clauss was the daughter of a merchant of Prague, and received her musical education at the Proksch Institute. In 1849, when fifteen years of age, she made

her first tour, and excited a great deal of interest both at Dresden and Leipzig. In the following season she went to Paris with her mother, her father having previously died, and for a year she was unable to secure a hearing, although Hector Berlioz recognised her ability and interested himself much in her favour. Eventually arrangements were made for a concert, but a few days before the date announced, her mother was taken ill and died. She was now entirely alone in the world and in the greatest poverty. At this juncture she was received into the home of the singer, Madame Ungher-Sabatier, and treated with much kindness, and in the following year her concert was given, and her ability fully acknowledged. She now made a long tour, giving concerts in London and Germany, as well as in Paris, and quickly acquired a high reputation. She married the author, Friedrich Szavardy, in 1857, and made Paris her home, only leaving it during

the Franco-German war, when she lived in London.

Her repertoire consisted chiefly of the works of Scarlatti, Bach, and Beethoven, in the interpretation of which she was extremely conscientious and never sought for illogical effects. She was a woman of strong and charming individuality. As late as 1886 she visited London and gave a concert in a private house. Her husband died in 1882.

Arabella Goddard, who made a tour in America in 1876, was one of the most distinguished English pianoforte players. Born at St. Servan, in 1838, of English parents, she became a pupil of Kalkbrenner at the age of six, and later on took lessons of Mrs. Anderson, pianist to and teacher of Queen Victoria, and then of Thalberg. She made her first public appearance at Her Majesty's Theatre at one of the grand national concerts in 1850, and afterward studied under Mr. J. W. Davison. In 1853 she made her *début* as

a classical player at a concert of the Quartette Association, when she gave, from memory, an excellent performance of Beethoven's sonata in B flat. The following two years she spent in Germany and Italy, and was received with enthusiasm.

Arabella Goddard was the most faithful and reverent of classical players. There was a peaceful security about her playing which infected the listener, and yet she had moments of genius, in which her performance was akin to the passionate utterances of Rubinstein.

According to Ernst Pauer, Madame Arabella Goddard, Madame Clauss-Szavardy, and Madame Schumann are the three women in a list of twelve pianists who represented the technical execution of the highest perfection between the years of 1830 and 1870. The other names are Liszt, Henselt, Sir Charles Hallé, Tausig, Thalberg, Dreyschock, Willmers, Rubinstein, and Bendel.

Arabella Goddard married her teacher, Davison, who promoted her interests with such zeal that a French journal declared that whenever a pianist approached the shores of England, Davison was sure to be seen standing on the cliffs of Dover and shouting, "No pianists wanted here,—we have Arabella Goddard."

She was the first pianist engaged at the Monday Popular Concerts, and was the one who played most frequently during the first fifteen years of their existence. She appeared in public for the last time in England in 1875, after which she made a tour in America. In 1890 a concert was given for her benefit.

In 1873 she made a long tour in Australia.

On her marriage, in 1860, the following tribute to her popularity appeared in *Punch*:

"A fact long known to him kind *Punch* must be
Allowed to congratulate his *rara avis* on,
Hail to the Lady of the Keys! From G

The music of her life's transposed to D,
And Arabella Goddard's Mrs. Davison."

Arabella Goddard was endowed by nature with an enormous faculty for taking pains ; she had it in her to overcome the most appalling technical difficulties, and to render them with absolute, but passionless, accuracy. There was nothing that she could not play, but her interpretation of the great imaginative works, though it might satisfy the intellect, could not content the soul. Romantic music did not seem to move her, and though she could play the notes of Chopin accurately, she could not convey his thoughts ; but her renderings of Bach's preludes and fugues were at once forcible, solid, and crisp. She had a firm, even touch, but it lacked variety, and never lent itself to the production of "tone-colour."

Sophie Menter, born in 1846, belongs to a very musical family, and has gained many honours. She was a pupil of Tausig, and

Liszt became greatly devoted to her. She visited every country in Europe, and aroused the greatest enthusiasm both by her playing and her great beauty. In Copenhagen the students unharnessed her horses, and drew her carriage. In Stockholm the king declared that she made the piano sing. In Paris she was called the incarnation of Liszt. In London she was made a member of the Philharmonic Society. In 1868 she was made court pianist to the Prince of Hohenzollern; in 1874, pianist to the Austrian court; in 1883 she became professor of pianoforte at the conservatory in St. Petersburg, a position which she resigned when Rubinstein was reappointed director. In 1872 she married David Popper, the celebrated violoncello player, from whom she was divorced in 1886.

Marie Krebs, born in 1851, also a member of a musical family, acquired great proficiency as a child, and played in concerts with much success when she was nine years old. When

she was twelve she received an engagement to play under the management of Mr. Gye at a series of concerts given at Covent Garden, London, beginning in the month of May. This engagement was for four years, and she played in 170 concerts. She travelled in Italy and France with Adelina Patti, and made a tour through Holland, Russia, and Belgium. In 1870 she visited the United States, and was in Chicago at the time of the great fire. On her return to Europe she married Theodore Brenning, a merchant, but did not abandon her artistic career. She appeared again in America in 1877.

At one time, in Prague, she was the rival of Sophie Menter, and the friends of both young ladies did their best to stir up strife between them. Through the tact of Madame Krebs they became firm friends, and played in the same concerts, receiving equal applause.

Anna Mehlig, born in 1846, attracted a good deal of attention in Germany for a time. She was a native of Stuttgart, and studied with Liebert and Pruckner, and afterward with Liszt. After making several tours in Europe and England, she visited America in 1869, making a long tour, and meeting with much success. She has a large repertoire, and a refined, poetical style.

Emma Brandes, born at Schwerin in 1854, made her first public appearance in 1886 with Mendelssohn's G minor concerto. She travelled extensively in Europe and England until her marriage with Herr Engelmann, professor of physiology at Utrecht, after which she retired from public life.

Berthe Marx, who travelled as accompanist for the violinist Sarasate, with whom she visited America and Mexico as well as Europe, is distinguished for her full, sweet, and powerful expression, perfect touch, and conscientious performance. She was born

in 1859 at Paris, and is the daughter of a musician, who taught her to such good purpose that she appeared in public when five years of age. She gained the first prize at the Paris Conservatoire as a pupil of Henri Herz, when fifteen years of age, after which she began her concert tours. She married a gentleman named Gotschmidt, but still appears in public.

Annette Essipoff, one of the greatest living pianists, was born at St. Petersburg in 1851, and inherited her love of music from her father, who was a court councillor and an enthusiastic amateur musician. To him she is indebted for her first instruction, but when she went to school she was placed under a teacher named Wielopolski. In her fourteenth year she entered the conservatory at St. Petersburg and became a pupil of Theodore Leschetitzky, who had adopted her and who found her as headstrong as she was talented. It is related of her that she was

in the habit of playing impromptu and in a somewhat careless manner any music which she had recently heard, and thus she incurred the wrath of her teacher and was placed under severe discipline, in order that she might learn the necessity of self-restraint.

She was once the victim of conflicting advice, for Rubinstein urged her to study singing, while Leschetitzky was equally urgent that she should make the pianoforte her life study. She decided on the pianoforte, and in 1876-77 she carried off the prize not only for execution but also for sight-playing, at the conservatory. Her public career began somewhat before this time, for she appeared in Vienna in 1874 and scored a triumph, as she did also in England in the same year. A letter written at that time describes her as "far more able than Von Bülow and not nearly so incorrect." She played Chopin better than anybody. Many critics placed her higher as a pianist

than Rubinstein or Madame Schumann, in fact second only to Liszt. She was considered a wonder.

After having travelled far and wide for eight years and established a great reputation, she married her former teacher, Leschetitzky, in 1880.

Madame Essipoff made a tour in America in 1877, but notwithstanding her remarkable talent, her success was small; a fact which is less to her discredit than to the force of circumstances.

In 1893 she separated from her husband, though her admiration for him as a musician and a teacher was as great as ever. Leschetitzky, on his part, showed his regard for her by using his influence to secure her his own former position as pianoforte instructor at the St. Petersburg Conservatory, a position which she resigned early in 1900.

To Americans, if not to all the musical world, perhaps the most interesting individ-

uality amongst women is that of Teresa Carreño. Born in 1853 at Caracas, Venezuela, she came at an early age to New York. She has spent most of her life in America, and always considers herself an American. Her father was a Minister of Finance at Caracas, and from him she received her first musical instruction. It is said that her musical proclivities became apparent when she was no more than three years of age, and in the following manner. She was undressed and ready for bed one evening, when, finding that the other members of the family were all occupied, she stole into the drawing-room and began to pick out chords and melodies which she had recently heard. She was discovered, and for some time her father watched her in silence. What he heard convinced him of her talent and he began to teach her.

At the age of nine she appeared in a benefit concert in New York at the Academy of



TERESA CARREÑO

Music. This was the beginning of her career as a concert pianist, and after it she made appearances throughout the United States, creating a sensation by her remarkable talent. In New York she attracted the attention of Gottschalk, then at the height of his fame. He was not a regular teacher, but, for the love of his art, gave lessons to several talented children. Of these, Teresa Carreño was one during the space of about three years, and to Gottschalk she ascribes her first introduction to the broad field of classical music. He first taught her how to understand the meaning of a composition besides the merely technical rendition of it, and to his advice was largely due the success of her early days.

In 1863 she made her first appearance in Boston, where she created a furore by playing pieces of great difficulty at some orchestral concerts. At the end of her visit she gave a juvenile reception at Music Hall to

about three thousand school children, for she wished the children to hear her.

At the age of twelve she went to Rubinstein, and quickly gained the fullest recognition of her talent in all musical circles. Wherever she went she was received as a fellow artist by the greatest musicians. In London she became acquainted with Joachim, with whom she frequently played for their mutual enjoyment. Tietjens, the great contralto, was one of her friends, and while enjoying her companionship she was confronted with an emergency which led her into new spheres of artistic conquest.

She happened to be at Edinburgh, where Mapleson was at the same time giving a season of Italian opera. It so happened that Mapleson's soprano, who was billed to appear in "The Huguenots" on the Queen's birthday, fell sick about a week beforehand, and Mapleson knew not where to lay his hands upon another soprano to take her place at such

short notice. Mapleson was a man of many resources, and of great nerve. He had telegraphed far and wide for a *prima donna*, but without success. The performance was on Monday night, and now it was Thursday. "Teresa," exclaimed Mapleson, suddenly, "I have an idea! You shall sing the rôle of the queen in 'The Huguenots' on Monday night." "Me?" exclaimed Carreño, in dismay, "I have never been upon the stage; I cannot sing; I do not know the part." "Nonsense," replied Mapleson, "you have all the qualifications. You have a beautiful voice, a delightful stage presence, youth, beauty, and musical genius. You are just the person."

Carreño was at that time about fifteen years of age. She was to all appearances a full-grown woman, and possessed of great personal charm and beauty. The idea appealed to her imagination, and she decided to attempt the task thus offered her. She had four days in which to learn the part,

and she went at it with her usual enthusiasm, but not before she had extracted a promise from Mapleson. She was soon to give a concert in London, and she desired to make it so brilliant that it would be a sure success, even though the critics should find fault with her own part of it.

“I will take the part on one condition,” she said to Mapleson, “you shall give me the singers I want for my London concerts.” “Done,” replied the colonel; “name them.” So she put in a requisition for Grisi, Mario, Tietjens, Lablache, and one or two others of great popularity. As the days wore on she feared lest her appearance might be a failure, so she assumed a name. Her success was brilliant.

Some years later, in 1875, she made her regular début as a singer under the management of Max Strakosch, in a company including Brignoli, Tom Karl, and Tagliapetra, her husband at that period.

When she was sixteen years of age, Carreño married Emil Sauret, the violinist. They came to New York, but he did not meet with the success that might have been expected, and that he gained in America in later years. He grew tired of the country, and they were in straitened circumstances. He left her, and shortly afterward she gave birth to a daughter. This child was afterward adopted by the sister of Sauret, who felt that he had dealt hardly with his young wife. The conditions were that the child should be taught that her mother was dead. As for her husband, Carreño had told him that if he left her at such a critical time she would never live with him another day in this world, and she kept her word.

A few years later, when the bitterness of her first experience had moderated, she married the singer Tagliapetra, with whom she lived happily for several years, and by whom she had three children. In the course

of time, however, Tagliapetra developed habits which his wife could not tolerate, and when domestic felicity was no longer possible, Carreño left him and went to Europe, enabling him to secure a divorce on technical grounds.

But still a third matrimonial venture was in store for Madame Carreño, for she became infatuated with D'Albert, the pianist, and married him in 1892. He also was divorced from his first wife. The happiness of this marriage did not prove to be of a lasting character, and a divorce was obtained, D'Albert immediately marrying Miss Finck, a singer of Dresden.

Madame Carreño is a woman of delightful disposition ; as a mother, she is affectionate, and mindful of the welfare of her children. She is also, so it is said, an advocate of women's rights.

In regard to her playing, it is of the most impassioned nature. Her enthusiastic tem-

perament sweeps everything before it. In the power of her performance she has been compared to Sophie Menter, and it has been said that these two pianists are the only ones who, in spite of the restrictions laid by nature upon their sex, have been able to overcome the most tremendous difficulties of the piano-forte technique.

Her long career as a virtuoso, during which she has travelled very extensively, has brought her into many strange adventures, of which one was in Venezuela. She was invited to visit that country with her husband (Tagliapetra), as guests of the State, in return for her having set to music a national anthem, which was to be used on the centennial celebration of Bolivar and liberty. Concerts were given, and the success was so great that opera was demanded for the next year. A subvention of twenty thousand dollars was voted, and Tagliapetra was despatched to Italy to engage a company. Everything

went well until the commencement of the opera season, when a political revolution developed, and the revolutionary atmosphere pervaded the company. The singers quarrelled with the conductor, and eventually Carreño was obliged to take the matter into her own hands, and do the conducting. She did this for three weeks, and maintained excellent discipline in the company, everybody being very polite to her.

One night there was some excitement caused by the discovery of a plot to exterminate the president, and incidentally anybody else who might happen to be in the way, for the police found in the cellar of the opera house several barrels of gunpowder.

Madame Carreño tells an amusing story concerning her first meeting with Hans Richter, the celebrated orchestral conductor. She and Tagliapetra were travelling from Paris to London, and entering the train on the English side of the Channel, they found a

large blonde gentleman the only other occupant of the compartment. After a time, Carreño seated herself opposite to him, in order to view the scenery on that side of the train. She conversed in French and Spanish with her husband, little supposing that the gentleman could understand her remarks. Amongst other things, she said, "This splendid, large gentleman opposite will think I have come here because I am in love with him, but I am not ; I merely desire to see the scenery." On the arrival of the train in London there was a large crowd waiting to meet Richter, and not until then did it dawn upon her that she had been travelling with the man under whose baton she was so desirous of playing.

From Rubinstein she learned the art of piano necromancy. She, too, can control the thunder of the storm, and in youth the impetuosity of her temperament was tremendous. Yet so stern has been her self-disci-

pline that Hans von Bülow was forced to confess that she was the only pianist of the fair sex he had ever heard play Beethoven in a satisfactory manner.

Carreño can give the glory and glitter of a Liszt rhapsody, and then with philosophic calm read a Bach fugue or interpret the intellectual content of a Beethoven sonata, and picture the twilight and sultry splendours of Chopin. Her programs are rich in variety, and various and versatile are her readings of Bach, Beethoven, Schumann, Liszt, Chopin, and Brahms. She is eminently a progressive artist, having an instinctive horror of the rut, of the conventional, of main travelled thoroughfares. Her great vitality, warm heart, and keen brain give her enormous advantages over the mere virtuoso, while her brilliancy of style, dash, and remarkable technique stamp her as the pianist born to wear the purple.

There is tropical colour in her play, a

colour that corresponds with her glowing beauty and Southern birth. Her native endurance and power of restraint enable her to preserve a fine tonal balance and profound sense of repose while riding the whirlwinds of modern masters of the piano. She is a unique artist, a unique individuality.

In New York there has resided for some years a pianist who has much talent, and who has travelled extensively, — Madame Madeleine Schiller. She was born in London and is the daughter of an Englishman of German descent. She studied with Benjamin Isaacs, Benedict, and Hallé, and then for a year and a quarter with Moscheles, at Leipzig, making a brilliant *début* at the Gewandhaus. She made a great success in London, and then went to Australia on an extended tour, which was repeated some years later, and she has made several successful European tours. Miss Schiller married Mr. Marcus Elmer Bennett, of Boston, and for some years resided

in that city, moving later to New York. She has won general recognition by her spirited and refined interpretation of classic and modern pianoforte works, and she has played in all parts of the United States.

Natalie Janotta, born in Warsaw in 1856, is a pianist who holds a high rank in Europe. Her father was a professor of music in the conservatory and gave her her early instruction. When only nine years of age she created a sensation by her playing at a concert given in order to raise funds for her education. She was then taken to Berlin and was placed under Rudorff at the Hochschule, and later she became a pupil of Madame Schumann. She made her first appearance as an artist at the Gewandhaus, Leipzig, in 1874. Four years later she reached London, and in 1885 she was made court pianist to the Emperor of Germany. Since that time she has been much before the public and has been the recipient of many honours. She is a devout

member of the Greek church, and never begins to play, after she is seated at the piano, until she has made the sign of the cross according to the custom of her church.

Helen Hopekirk is a native of Edinburgh, Scotland, where she first appeared in public at the age of eleven. She studied later in Leipzig Conservatorium, and at the close of her time there made her *début* at the famous Gewandhaus concerts in November, 1879.

Immediately afterward she played for the first time in England, at Crystal Palace, London, the now well-known G minor concerto of Saint Saëns. Concerts and recitals in Great Britain followed. In 1883 she came to America and made her first appearance under G. Henschel, at Boston Symphony concerts. After touring for over two years she went to Germany.

Desire for further development decided her, in 1887, to withdraw for a time from public work and place herself under Theodore

Leschetitzky in Vienna. During her stay in that city she appeared at the Vienna Philharmonics, March, 1890, under Hans Richter's conductorship, a performance she repeated at his request at the London Richter concerts the same year; she also gave recitals and other concerts.

In 1891 she came again to the States for a short engagement, opening in Boston under Nikisch, at the Symphony concerts, where she played the Tschaikowsky concerto. The following year saw her again in America for a four months' tour. The two succeeding years were spent in Paris, devoted chiefly to composition.

She began to write songs when quite a child, long before she had any knowledge of harmony or the art of composing. Her first lessons in harmony were from A. C. MacKenzie, then in Edinburgh.

While a student at Leipzig she studied counterpoint, and composed a little; but, as

she herself has said, in a very desultory way, being too much engrossed in piano playing to concentrate on anything else. The first serious studies in composition were made in Vienna when she showed some work to Leschetitzky, who immediately put her into communication with Karl Nawratil, the master of Schütt and other well-known writers. With him she went through a complete course of counterpoint, fugue, etc., and, later, orchestration in Paris under Richard Mandl.

Previous to her return to America in 1897 she lived in Paris and in London. She resides at present in Boston, where she devotes part of her time to teaching in the New England Conservatory of Music, to which institution she was invited by Mr. George W. Chadwick when he was appointed musical director.

A pianist who has played in nearly two thousand concerts during a career of some fifteen years, and whose repertoire includes

almost the entire range of pianoforte literature, has justly earned a place among the celebrated pianists of the world, especially if, as in the case of Madame Rivé-King, she has played with grand orchestra under almost every conductor in the United States and has been engaged as soloist by nearly all the distinguished musical societies in the country.

Julia Rivé was born in Cincinnati, and her mother, being a music teacher, gave her instruction to such good effect that she was able to play in public at the age of eight. Shortly afterward she was taken to New York, where she studied under William Mason, S. B. Mills, and other well-known teachers, until the time was ripe for her to go to Europe. This she did when fifteen years old, and two years later she made her *début*. In Germany she studied at Leipzig and Dresden.

Shortly after her *début* she was called home on account of her father's death, and

was obliged to abandon a European concert tour which had been arranged, but in 1873 she played in Cincinnati, and a year or so later in New York at a concert of the Philharmonic Society. From that time her career has been constantly before the public.

In 1876 she married Mr. King in Milwaukee. She has been a great favourite throughout the country, but more especially in the West, and a Chicago critic did not hesitate to declare, in 1877, that she was superior to Madame Essipoff in magnetism and played to larger audiences, from which he also deduced the opinion that she was doing a far greater amount of good. Essipoff, he declared, was superior in refinement, but Rivé in breadth and vigour of conception.

Adele Aus der Ohe made her American débüt in 1886, and was at once pronounced "one of the few really great pianists who have been heard here of late years."

She is the daughter of a professor in Hanover University, and was placed as a pupil of Kullak in his conservatory at Berlin, by the advice of Von Bülow, when she was but seven years of age. She played with orchestra in a concert in Berlin when she was ten years old, and at the age of twelve she went to Liszt, under whose instruction she remained for seven years, and of whom she was a special favourite.

Her technique is great, her touch beautiful, and she has tremendous physical strength, which gives to her playing the force and authority of a man's performance, but does not interfere with grace and brilliancy, dignity and breadth. Her playing of Liszt's concertos and his rhapsodies was regarded as marvellous, and completely disarmed the critics, who had no expectation of such mature work from a young girl of perhaps twenty years of age.

The name of Aus der Ohe is to-day famil-

iar in musical circles throughout the land, for she has travelled far and wide in America, and has a reputation not exceeded by any pianist of her sex.

In Madame Fannie Bloomfield-Zeisler, the musical world has one of the vigorous and incisive personalities which inevitably make their mark in whatever field they appear. Industry, ambition, and unflagging application, combined with unusual musical talent and strong intellectuality, have made her one of the foremost pianists of her day.

Born in Bielitz, Austria, in 1865, her parents moved to Chicago before she was two years of age. When she had arrived at the age of eight or nine years, and had already shown remarkable precocity, she became a pupil of Carl Wolfsohn, an enthusiastic and able musician. Under him she made great and rapid progress, and frequently played at the meetings of the Beethoven Society, on which occasions her seriousness

and musical feeling showed that she was a true artist.

During this period of her life Madame Essipoff visited Chicago, and the young pianist was taken to her and played before her, with the natural result that she was advised to lose no time in seeking the services of Leschetitzky. She accordingly was sent to Vienna, and for five years worked with the greatest assiduity.

At the end of this time she played in public in Germany and received flattering notices from the critics. Then she returned to America, where her massive strength, quite inexplicable in a person of such slight physique, and her refinement and musical taste astonished her audiences. She had not only technical ability, but the magnetism which belongs to the very few.

After some years, during which she had married a rising Chicago lawyer, Siegmund Zeisler, and had a young son, she decided to

go abroad again and conquer Europe as she had conquered America. So abroad she went in 1893, and again in 1894. She played at Berlin, Vienna, Leipzig, and Dresden, and was hailed as one of the foremost piano interpreters of the age. Ludwig Bussler said that, "In accuracy of technique she rivals Moritz Rosenthal. Beyond all criticism is the perfect clearness of her phrasing." Doctor Hanslick, the celebrated critic of Vienna, declared that her virtuosity was stupendous. "She has a fiery temperament and a technique which is developed in the minutest detail. Her delicacy in the finest florid work is as marvellous as her fascinating energy in the forte passages."

Since that time she had been heard in all the musical centres of America and she is now one of the most prominent teachers of Chicago.

Madame Zeisler has always been an indefatigable reader, both in German and English,

and has read nearly the whole classical literature of both languages. There is no doubt that the taste and intelligence fostered by her reading have had a strong influence upon her playing, for the work of interpretation depends largely upon what the artist is and what he knows, as much as upon his technical qualifications. She is also one of those energetic people who enjoy doing things with their own hands, and has considerable skill at carpentry and upholstering. In fact, she is full of energy. "She is the same bundle of nerves," wrote a critic, after she returned from Germany, "but she sits still, oh! so still, in the vast spaces of music she evokes. Her lithe, patient figure, yet alert, suggesting steel nerves, seems hardly big enough to hurl itself on the heavy bastions of Liszt's pompous palace, the twelfth rhapsody. The old Bloomfield turned up breathless, furious, indomitable, at the close, and we got a hair-lifting climax."

Clotilde Kleeberg is a pianist whose playing is said to reveal the charm of womanly grace and loveliness, and who wins the hearts of her listeners more by poetical refinement than by brilliancy. She was born at Paris in 1866, showed early signs of musical talent, and was educated at the Paris Conservatoire, where she won the first medal for her industry in her eleventh year, and gained the highest honours among competing pupils in the examinations. She appeared in London when seventeen years old and made a favourable impression, but did not play in Germany until 1887, when she became a great favourite. She is regarded as the pianist who most nearly resembles Madame Schumann.

One of the youngest pianists of the day is Ilona Eibenschutz, who was born in Budapest in 1872, and created a sensation in Vienna when she played in public in 1878. She became a pupil of Hans Schmitt at the Vienna Conservatoire, and from the time she

was twelve years of age she spent four months of each year in playing at concerts in the towns of Northern Europe. When in Vienna she obtained the imperial stipend for four years. She became a pupil of Madame Schumann, and on leaving her, in 1889, resumed her concert tours as a finished artist.

A pianist who showed talent at a very early age, and who travelled extensively through Europe and America, who was petted by royalties, caressed by celebrities, and admired by the general public, is Jeanne Douste, born in London in 1872, whose parents are natives of the French Pyrenees. Her parents possessed no musical ability, but that of Jeanne was so pronounced that she was able by ear to learn Mozart's pianoforte concertos, which she performed at the Royal Aquarium concerts in London. She now came under the notice of Mortier de Fontaine, who had been a friend and pupil of Chopin, and who volunteered to undertake

her musical education. Soon after this she appeared at St. James's Hall at a concert given by Sir Julius Benedict, and played three solos, including a fugue of Bach, and a piece by Schumann. After studying for five years with M. de Fontaine, she became a pupil of L. Breitner, and later of Leonhard Emil Bach.

In 1879 Jeanne Douste and her sister, also a gifted pianist, were introduced to Colonel Mapleson, who was so pleased with them that he arranged a tour in the United States, where the talented girls created a sensation. In 1886 they made a second American tour, and gave fifty-two recitals.

Notwithstanding the praises of the great and the flattery of the public in general, Jeanne Douste was unspoiled, and was noted for her simple and unaffected manners as much as for her skill as an artist and her musical talent, but little has been heard of her in recent years.

Some few years ago a child pianist made a tour in America, and caused considerable enthusiasm by her talent and by her winning manners. Her name was Freda Simonson. On her return to Europe from this tour she met Rubinstein in Dresden, and he became very much interested in her welfare. She was born in Berlin about 1882, and became a pupil of Madame Schumann. Before her early American tour she had played in several European cities and had made a favourable impression, showing wonderful maturity and great musical temperament. In 1899 she returned to this country and won new laurels, but in the meantime she had changed her name, not by marriage, but by choice, to Siemens, and comparatively few people were aware that she was the child prodigy of 1895. Miss Siemens has all the qualifications of a great artist, and will no doubt fulfil the predictions made for her by Rubinstein.

The advent of pianist virtuosos has be-

come almost an every-day occurrence, but of those who reach a great degree of excellence few remain before the public for many years. After having acquired a reputation, they settle down as teachers, or devote their time to composition, or, like Von Bülow and Stavenhagen, take to conducting.

The pianists of what we consider early days have long been forgotten, and yet many of them are living now. Antoine de Kontski, for instance, has but recently passed away, but De Kontski's piano playing is a matter of ancient history, and has been so for many years. Liszt, Rubinstein, Von Bülow, Clara Schumann, were pianists whose performances were great as long as they lived, and the memory of them still lives — they were epoch-making pianists, and we cannot tell who, of later generations, will fill their places. It is yet too soon.

THE END.

CHRONOLOGICAL TABLE OF FAMOUS PIANISTS.

"C" indicates that the date given is only approximate.

| NAME. | Place and Date of Birth. | Place and Date of Death. |
|-------------------------------|--------------------------|--------------------------|
| Bach, Karl Philipp Emanuel | Weimar 1714 | Hamburg 1788 |
| Schobert | Strasburg 1730 | Paris 1767 |
| Bach, Johann Christian | Leipzig 1735 | London 1782 |
| Wanhal, John | Bohemia 1739 | Vienna 1813 |
| Haessler, Johann Wilhelm | Erfurt 1747 | Moscow 1822 |
| Sterkel, Johann F. X. | Wirtzburg 1750 | Ratisbon 1817 |
| Hullmandel, Nicolas J. | Strasburg 1751 | London 1823 |
| Clementi, Muzio | Rome 1752 | Evesham 1832 |
| Mozart, Wolfgang A. | Salzburg 1756 | Vienna 1791 |
| Gelinek, Joseph | Selcz, Boh. 1757 | Vienna 1825 |
| Adam, Louis | Alsace 1758 | Paris 1848 |
| Paradis, Maria T. von (Anton) | Vienia 1759 | Vienna 1824 |
| Streicher, Nanette (Stein) | Augsburg 1769 | Vienna 1835 |
| Dussek, Johann Ludwig | Tschaslaу, Boh. 1761 | Paris 1812 |
| Stibelt, Daniel | Berlin 1765 | St. Petersburg 1858 |
| Eberl, Anton | Vienna 1766 | Vienna 1807 |
| Müller, August E. | Nordheim 1767 | Weimar 1817 |
| Beethoven, Ludwig van | Bonn 1770 | Vienna 1827 |
| Cramer, John Baptist | Mannheim 1771 | London 1858 |
| Woelfi, Joseph | Salzburg 1772 | London 1814 |
| Weyse, Cristoph E. F. | Altona 1774 | Copenhagen 1842 |
| Tomaschek, Wenzel | Skutch, Boh. 1774 | Prague 1850 |
| Aurenhammer, Josepha | ? | ? |
| Berger, Ludwig | Berlin 1777 | Berlin 1839 |
| Pollini, Francisco G. | Laybach 1763 | Milan 1846 |
| Hummel, Johann Nepomuk | Pressburg 1778 | Weimar 1837 |
| Horzalka, Johann | ? | ? |
| Krufft, Nicolas von | ? | ? |
| Kurzbeck, Fanny | ? | ? |
| Field, John | Dublin 1782 | Moscow 1837 |

| NAME. | | Place and Date of Birth. | | Place and Date of Death. |
|---------------------------------|---|----------------------------|----------------|--------------------------|
| Klengel, August A. | . | Dresden 1784 | Dresden | 1852 |
| Ries, Ferdinand | . | Bonn 1784 | Frankfort | 1838 |
| Neate, Charles | . | London 1784 | Brighton | 1877 |
| Weber, Carl M. von | . | Eutin 1786 | London | 1826 |
| Böhner, Ludwig | . | Toesselstadt 1787 | Toesselstadt | 1860 |
| Kalkbreiner, Friedrich | . | Near Berlin 1784 | Enghien | 1849 |
| Pixis, Johann Peter | . | Mannheim 1788 | Baden-Baden | 1874 |
| Schmidt, Aloys | . | Bavaria 1788 | Frankfort | 1866 |
| Szymanowska, Maria | . | Poland c1790 | St. Petersburg | 1831 |
| Cibbini-Kozeluch, Catherina | ? | 1790 | ? | 1858 |
| Czerny, Carl | . | Vienna 1791 | Vienna | 1857 |
| Worzischek, Johann Hugo | ? | 1791 | ? | 1825 |
| Würfel, Wilhelm | . | Planian, Boh. 1791 | Vienna | 1852 |
| Potter, Cipriani | . | London 1792 | London | 1871 |
| Moscheles, Ignaz | . | Prague 1794 | Leipzig | 1870 |
| Herz, Jacques | . | Frankfort 1794 | Nice | 1880 |
| Schmitt, Jacob | . | Obenburg 1803 | Hamburg | 1853 |
| Anderson, Lucy (Philpot) | . | Bath 1797 | London | 1878 |
| Bertini, Henri | . | London 1798 | Grenoble | 1876 |
| Mayer, Carl | . | Königsberg 1799 | Dresden | 1862 |
| Kessler, Joseph C. | . | Augsburg 1800 | Vienna | 1872 |
| Lickl, Carl Georg | . | ? | ? | 1877 |
| Farrenc, Jeanne Louise (Dumont) | | Paris 1804 | Paris | 1875 |
| Krebs, Carl August | . | Nuremberg 1804 | Dresden | 1880 |
| Benedict, Sir Julius | . | Stuttgart 1804 | London | 1885 |
| Herz, Henri | . | Vienna 1806 | Paris | 1888 |
| Nowakowski, Joseph | . | Mniszck 1805 | Warsaw | 1865 |
| Belleville-Oury, Anna C. de | | Landshut 1808 | Munich | 1880 |
| Osborne, George A. | . | Limerick 1806 | London | 1893 |
| Kufferath, Hubert Ferdinand | . | Muhlheim 1808 | Brussels | 1882 |
| Mendelssohn-Bartholdy, Felix | . | Hamburg 1809 | Leipzig | 1847 |
| Chopin, Frederic François | . | Warsaw 1810 | Paris | 1849 |
| Schumann, Robert A. | . | Zwickau 1810 | Enderich | 1856 |
| Dulcken, Louise (David) | . | Hamburg 1811 | London | 1850 |
| Stamaty, Camille Marie | . | Rome 1811 | Paris | 1870 |
| Pleyel, Marie | . | Paris 1811 | Brussels | 1875 |
| Taubert, Wilhelm | . | Berlin 1811 | Berlin | 1891 |
| Blahetka, Leopoldine | . | Guntramsdorf 1811 | Boulogne | 1887 |
| Rosellen, Henri | . | Paris 1811 | Paris | 1876 |
| Hiller, Ferdinand | . | Frankfort-on-the-Main 1811 | Cologne | 1885 |
| Liszt, Franz | . | Räding, Hung. 1811 | Bayreuth | 1886 |
| Thalberg, Sigismund | . | Geneva 1812 | Naples | 1871 |
| Schad, Joseph | . | Steinbach, Bav. 1812 | Bordeaux | 1879 |
| Holmes, William Henry | . | Sudbury, Eng. 1812 | London | 1885 |
| Flügel, Gustav | . | Nienburg 1812 | | |
| Haberbier, Ernst | . | Königsberg 1813 | Bergen | 1869 |

| NAME. | | Place and Date of Birth. | | Place and Date of Death. |
|---------------------------|---|--------------------------|-----------------------|--------------------------|
| Alkan, Charles Valentin | . | Paris 1813 | Paris | 1883 |
| Rosenhain, Jacob | . | Mannheim 1813 | Baden-Baden | 1894 |
| Winkler, Louis | . | ? | 1813 | |
| Döhler, Theodore | . | Naples 1814 | Florence | 1858 |
| Gerka, Anton | . | ? | ? | 1870 |
| Henselt, Adolph | . | Munich 1814 | Warmbrunn | 1889 |
| Schauroth, Delphine van | . | Magdeburg 1814 | ? | |
| Heller, Stephen | . | Pesth 1814 | Paris | 1888 |
| Voss, Carl | . | Schmarsow 1815 | Verona | 1882 |
| Haslinger, Carl | . | Vienna 1816 | Vienna | 1868 |
| Bennett, Sir William S. | . | Sheffield 1816 | London | 1875 |
| Pacher, Joseph Adalbert | . | Daubrowitz 1816 | Gmunden | 1871 |
| Wolff, Eduard | . | Warsaw 1816 | Paris | 1880 |
| Meyer, Leopold von | . | Baden 1816 | Dresden | 1883 |
| Marmontel, Antoine F. | . | Clermont-Ferrand 1816 | Paris | 1898 |
| Prudent, Emile B. | . | Angouleme 1817 | Paris | 1863 |
| Dreyschock, Alexander | . | Zack, Boh. 1818 | Venice | 1869 |
| Tedesco, Ignaz | . | Prague 1817 | Odessa | 1882 |
| Kontski, Antoine de | . | Cracow 1817 | Norvogrod | 1899 |
| Billet, Alexandre P. | . | St. Petersburg 1817 | | |
| Ravina, Henri | . | Bordeaux 1818 | | |
| Kullak, Theodore | . | Krotoschin 1818 | Florence | 1882 |
| Fontaine, Mortimer de | . | Wisnoweic 1816 | Balham, Eng. | 1885 |
| Gutmann, Adolph | . | Heidelberg 1819 | Spezzia | 1882 |
| Schumann, Clara (Wieck) | . | Leipzig 1819 | Frankfort-on-the-Main | 1896 |
| Loeschorn, Albert | . | Berlin 1819 | | |
| Evers, Carl | . | Hamburg 1819 | Vienna | 1875 |
| Hallé, Sir Charles | . | Hagen 1819 | Manchester | 1866 |
| Fesca, Alexander E. | . | Carlsruhe 1820 | Brunswick | 1859 |
| Litolff, Henry | . | London 1820 | Paris | 1891 |
| Köhler, Louis (Ludwig?) | . | Brunswick 1820 | Königsberg | 1886 |
| Krüger, Wilhelm | . | Stuttgart 1820 | Stuttgart | 1883 |
| Willmers, Rudolph | . | Berlin 1821 | Vienna | 1878 |
| Ehrlich, Heinrich | . | Vienna 1822 | Berlin | 1898 |
| Horsley, Charles Edward | . | London 1822 | New York | 1876 |
| Goria, Alexandre E. | . | Paris 1823 | Paris | 1860 |
| Kuhe, William | . | Prague 1823 | | |
| Blassman, Adolph | . | Dresden 1823 | Bautzen | 1891 |
| Kirchner, Theodore | . | near Chemnitz 1824 | | |
| Franck, César A. J. G. H. | . | Liège 1822 | Paris | 1890 |
| Herzberg, Anton | . | Tarnow, Gal. 1825 | | |
| Wehle, Charles | . | Prague 1825 | Paris | 1887 |
| Schulhoff, Julius | . | Prague 1825 | Berlin | 1898 |
| Strakosch, Moritz | . | Lemburg 1825 | Paris | 1887 |
| Berens, Hermann | . | Hamburg 1826 | Stockholm | 1880 |
| Macfarren, Walter C. | . | London 1826 | | - |
| Pauer, Ernst | . | Vienna 1826 | | |
| Sloper, Lindsay | . | London 1826 | London | 1887 |

| NAME. | Place and Date of Birth. | Place and Date of Death. |
|---|--------------------------|--------------------------|
| Dresel, Otto | Andernach 1826 | Beverly, Mass. 1890 |
| Loder, Kate F. . . . | Bath 1826 | |
| Reinecke, Carl | Altone 1827 | |
| Silas, Edward | Amsterdam 1827 | |
| Wollenhaupt, Hermann A. . . . | Düsseldorf 1827 | New York 1863 |
| Fumagalli, Adolfo. . . . | Inzago 1828 | Florence 1856 |
| Parker, James C. D. . . . | Boston 1828 | |
| Seeling, Hans | Prague 1828 | Prague 1862 |
| Dupont, August | Liège 1828 | Brussels 1890 |
| Ascher, Joseph | Gronnigen 1829 | London 1869 |
| Gottschalk, L. M. . . . | New Orleans 1829 | Rio de Janeiro 1869 |
| Goldschmidt, Otto | Hamburg 1829 | |
| Lazare, Martin | Brussels 1829 | Brussels 1897 |
| Mason, William | Boston 1829 | |
| Bülow, Hans G. von | Dresden 1830 | Cairo 1894 |
| Bronsart von Schellendorf, Hans | Berlin 1830 | |
| Filtsch, Karl | Hermannstadt 1830 | Vienna 1845 |
| Klindworth, Karl | Hanover 1830 | |
| Leschetitzky, Theodor | Poland 1830 | |
| Hoffman, Richard | Manchester, Eng. 1831 | |
| Rubinstein, Anton | Wechwotynecz 1830 | Peterhof 1894 |
| Zarzycki, Alexander | Lemberg 1831 | Warsaw 1895 |
| Epstein, Julius | Agram 1832 | |
| Jaell, Alfred | Trieste 1832 | Paris 1882 |
| Wüllner, Franz | Münster 1832 | |
| Bendel, Franz | Bohemia 1833 | Berlin 1874 |
| Brahms, Johannes | Hamburg 1833 | Vienna 1897 |
| Bache, Francis E. . . . | Birmingham 1833 | Birmingham 1858 |
| Door, Anton | Vienna 1833 | |
| Pflughaup, Robert | Berlin 1833 | Aix-la-Chapelle 1871 |
| Roznosky, Josef R. . . . | Prague 1833 | |
| Singer, Otto | Sora, Saxony 1833 | |
| Krause, Anton | Geithan, Saxony 1834 | |
| Pruckner, Dionys | Munich 1834 | Heidelberg 1896 |
| Japha, George J. . . . | Königsberg 1835 | Cologne 1892 |
| Rubinstein, Nicolas | Moscow 1835 | Paris 1881 |
| Saint-Saëns, Camille C. . . . | Paris 1835 | |
| Andreoli, Giuglielmo | Modena 1835 | Nice 1860 |
| Camps Y Soler, Oscar | Alexandria 1837 | |
| Dulcken, Ferdinand Q. . . . | London 1837 | |
| Jarvis, Charles H. . . . | Philadelphia 1837 | Philadelphia 1895 |
| Lang, B. J. . . . | Salem, Mass. 1837 | |
| Pflughaup, Sophie (Stchepin) | Dunaberg 1837 | Aix-la-Chapelle 1867 |
| Rheinberger, Joseph | Vaduz 1837 | |
| Wieniawski, Josef | Dublin 1837 | |
| Barnet, John Francis | England 1838 | |
| Fuchs, Karl D. J. . . . | Potsdam 1838 | |

| NAME. | | Place and Date of Birth. | | Place and Date of Death. |
|-----------------------------------|---|--------------------------|------|--------------------------|
| Goddard, Arabella (Davison) | | St. Servans | 1838 | |
| Mills, Sebastian B. | . | Cirencester, Eng. | 1838 | Wiesbaden 1898 |
| Pease, Alfred H. | . | Cleveland, O. | 1838 | St. Louis 1882 |
| Treiber, Wilhelm | . | Graz | 1838 | |
| Baermann, Karl | . | Munich | 1839 | |
| Gernsheim, Friedrich | . | Worms | 1839 | |
| Goldbeck, Robert | . | Potsdam | 1839 | |
| Planté, François | . | Orthez | 1839 | |
| Smith, Sydney | . | Dorchester, Eng. | 1839 | London 1889 |
| Brassin, Louis | . | Aix-la-Chapelle | 1840 | St. Petersburg 1884 |
| Bronsart, Ingeborg von (Stark) | | St. Petersburg | 1840 | |
| Hill, Junius W. | . | Hingham, Mass. | 1840 | |
| Ratzenberger, Theodor | . | Grossbreiten- bach | 1840 | Wiesbaden 1879 |
| Seiss, Isidor | . | Dresden | 1840 | |
| Kowalski, Henry | . | Paris | 1841 | |
| Ritter, Theodore | . | Paris | 1841 | Paris 1886 |
| Tausig, Carl | . | Warsaw | 1841 | Leipzig 1871 |
| Bache, Walter | . | Birmingham, Eng. | 1842 | London 1888 |
| Bussmeyer, Hugo | . | Brunswick | 1842 | |
| Duvernoy, Victor A. | . | Paris | 1842 | |
| Hofmann, Heinrich | . | Berlin | 1842 | |
| Labor, Josef | . | Bohemia | 1842 | |
| Lavallée, Calixa | . | Vercheres, Canada | 1842 | Boston 1891 |
| Diémer, Louis | . | Paris | 1843 | |
| Fissot, Alexis Henri | . | Airaines, France | 1843 | Paris 1896 |
| Hamerik, Asger | . | Copenhagen | 1843 | |
| Grieg, Edouard | . | Bergen | 1843 | |
| Mehlig, Anna | . | Stuttgart | 1843 | |
| Napoleon, Arthur | . | Oporto | 1843 | |
| Sgambati, Giovanni | . | Rome | 1843 | |
| Wallenstein, Martin | . | Frankfort-am- Main | 1843 | |
| Dannreuther, Edward | . | Strassburg | 1844 | |
| Fay, Amy | . | Bayou Goula, Miss. | 1844 | |
| Petersilea, Carlyle | . | Boston, Mass. | 1844 | |
| Cesi, Beniamino | . | Naples | 1845 | |
| Dreszer, A. Wilhelm | . | Kalisch, Po- land | 1845 | |
| Lie, Erica | . | Near Christiana | | |
| | | | 1845 | |

| NAME. | Place and Date of Birth. | Place and Date of Death. |
|---|------------------------------|--------------------------|
| Eichberg, Oscar . . . | Berlin 1845 | |
| Pattison, John Nelson . . . | Niagara Falls, N. Y. 1845 | |
| Perabo, Ernst . . . | Wiesbaden 1845 | |
| Scholtz, Hermann . . . | Breslau 1845 | |
| Schulz-Schwerin, Carl . . . | Schwerin 1845 | |
| Armbruster, Karl . . . | Andernach 1846 | |
| Brüll, Ignaz . . . | Moravia 1846 | |
| Buonamici, Giuseppe . . . | Florence 1846 | |
| Faelten, Carl . . . | Ilmenau 1846 | |
| Barth, Karl Heinrich . . . | Pillau 1847 | |
| Erdmannsdörfer, Pauline (Opravnik) . . . | Vienna 1847 | |
| Raif, Oscar . . . | The Hague 1847 | Berlin 1898 |
| Thern, Willy . . . | Ofen 1847 | |
| Zimmermann, Agnes . . . | Cologne 1847 | |
| Thern, Louis . . . | Ofen 1848 | |
| Ketten, Henri . . . | Baja, Hungary 1848 | |
| Menter, Sophie (Popper) . . . | Munich 1848 | |
| Pachmann, Vladimir de . . . | Odessa 1848 | |
| Parry, Sir Hubert. . . | Bournemouth, Eng. 1848 | |
| Bach, Leonard E. . . | Posen 1849 | |
| Zichy, Count Geza . . . | Sztara, Hun- gary 1849 | |
| Bendix, Otto . . . | Copenhagen 1850 | |
| Parsons, Albert R. . . | Indianapolis 1850 | |
| Scharwenka, Xaver . . . | Samter 1850 | |
| Schytte, Ludwig . . . | Aarhus, Den- mark 1850 | |
| Essipoff, Annette (Lesche- titzky) . . . | St. Petersburg 1851 | |
| Krebs, Marie (Brenning) . . . | Dresden 1851 | |
| Liebling, Emil . . . | Pless 1851 | |
| Pinner, Max . . . | New York 1851 | Davos, Switz. 1887 |
| Bischoff, Hans . . . | Berlin 1852 | Berlin 1889 |
| Grünfeld, Alfred . . . | Prague 1852 | |
| Leitert, Johann . . . | Dresden 1852 | |
| Maas, Louis . . . | Wiesbaden 1852 | Boston 1889 |
| Pugno, Raoul . . . | Montrouge 1852 | |
| Sternberg, Constantin . . . | St. Petersburg 1852 | |
| Vogrich, Max . . . | Szeben 1852 | |
| Carreno, Teresa . . . | Venezuela 1853 | |
| Foote, Arthur W. . . | Salem, Mass. 1853 | |
| Joseffy, Raphael . . . | Miscolz, Pressburg 1853 | |
| Krause, Martin . . . | Near Leipzig 1853 | |
| Nicodé, Jean L. . . | Jerczik, Poland 1853 | |
| Rendano, Maurice . . . | Carolei 1853 | |

| NAME. | Place and Date of Birth. | Place and Date of Death. |
|--|----------------------------|--------------------------|
| Pirani, Eugenio . . . | Bologna 1853 | |
| Rummel, Franz . . . | London 1853 | |
| Heymann, Carl . . . | Amsterdam 1854 | |
| Moskowski, Moritz . . | Breslau 1854 | |
| Pabst, Paul . . . | Königsberg 1854 | |
| Remmert, Martha . . | Glogau 1854 | |
| Sherwood, William H. . | Lyons, N. Y. 1854 | |
| Tinel, Edgar . . . | Sinay, Belgium 1854 | |
| Turner, Alfred D. . . | St. Albans, Me. 1854 | St. Albans, Me. 1888 |
| Zarembski, Jules de . | Shitomar, Po- land 1854 | Shitomar 1885 |
| King, Oliver A. . . | London 1855 | |
| Perry, Edward Baxter . | Haverhill, Mass. 1855 | |
| Röntgen, Julius . . . | Leipzig 1855 | |
| Stasny, Carl . . . | Mainz-am- Rhein 1855 | |
| Timanoff, Vera . . . | Ula, Russia 1855 | |
| Hopekirk, Helen (Wilson) . | Edinburgh 1856 | |
| Janotta, Natalie . . . | Warsaw 1856 | |
| Schütt, Eduard . . . | St. Petersburg 1856 | |
| Buths, Julius . . . | Wiesbaden 1857 | |
| Eibenschutz, Albert . . | Berlin 1857 | |
| Johns, Clayton . . . | Newcastle, Del. 1857 | |
| Rivé, Julia (King) . . | Cincinnati 1857 | |
| Schoenfeld, Henry . . | Milwaukee, Wis. 1857 | |
| Wendling, Carl . . . | Frankenstadt 1857 | |
| Hyllested, August . . | Stockholm 1858 | |
| Klein, Oscar Bruno . . | Osnabruck 1858 | |
| Leoncavallo, Ruggiero . | Naples 1858 | |
| Friedheim, Arthur . . | St. Petersburg 1859 | |
| Paderewski, Ignace Jan | Podolia 1859 | |
| Ohe, Adele aus der . . | Hanover ? | |
| Schiller, Madeleine (Ben- nett) . . . | London ? | |
| Burmeister, Richard . . | Hamburg 1860 | |
| Romanillo, Luigi . . . | Naples 1860 | |
| Wurm, Marie . . . | Southampton 1860 | |
| Chaminade, Cecile . . | Paris 1861 | |
| McDowell, Edward A. . | New York 1861 | |
| Whiting, Arthur . . . | Cambridge, Mass. 1861 | |
| Lambert, Alexander . . | Warsaw 1862 | |
| Bürger, Marie (Paur) . . | Gengenbach 1862 | New York 1899 |
| Rosenthal, Moritz . . . | Lemberg 1862 | |
| Sauer, Emil . . . | Hamburg 1862 | |
| Stavenhagen, Bernhard . | Greiz 1862 | |
| Davies, Fanny . . . | Guernsey 1863 | |

| NAME. | | | Place and Date of Birth. | Place and Date of Death. |
|--------------------------------------|---|---|-----------------------------|--------------------------|
| Philipp, Isidor | : | : | Pesth 1863 | |
| Rehberg, Willy | : | : | Morges, Switzerland 1863 | |
| Reisenaur, Alfred | . | . | Königsberg 1863 | |
| Sandt, Max van de | . | . | Rotterdam 1863 | |
| Schönberger, Benno | . | . | Vienna 1863 | |
| Siloti, Alexander | . | . | Charkov 1863 | |
| D'Albert, Eugen | . | . | Glasgow 1864 | |
| Liebling, George | . | . | Berlin 1865 | |
| Slivinski, Joseph von | . | . | Warsaw 1865 | |
| Bloomfield, Fanny (Zeisler) | . | . | Bielitz 1866 | |
| Busoni, Feruccio B. | . | . | Empoli 1866 | |
| Falcke, Henri | . | . | Paris 1866 | |
| Kleeberg, Clothilde | . | . | Paris 1866 | |
| Pauer, Max | . | . | London 1866 | |
| Schumann, George A. | . | . | Königstein 1866 | |
| Sherwood, Percy | . | . | Dresden 1866 | |
| Sieveking, Martinus | . | . | Amsterdam 1867 | |
| Borwick, Leonard | . | . | Walthamstow, Eng. 1868 | |
| Gallico, Paulo | . | . | Trieste 1868 | |
| Jonas, Alberto | . | . | Madrid 1868 | |
| Lamond, Frederick O. | . | . | Glasgow 1868 | |
| Sapellnikoff, Wasily | . | . | Odessa 1868 | |
| Szumowska, Antoinette (Adamowski) | . | . | Lublin 1868 | |
| Godowsky, Leopold | . | . | Wilna 1870 | |
| Stojowski, Sigismund | . | . | Strelce, Poland 1870 | |
| Douste, Jeanne | . | . | London 1872 | |
| Eibenschutz, Ilona | . | . | Pesth 1872 | |
| Rachmaninoff, Suza | . | . | Novgorod 1873 | |
| Geselchap, Marie | . | . | Java 1874 | |
| Bailey, Marie Louise | . | . | Nashville, Tenn. 1876 | |
| Hegner, Otto | . | . | Basel 1876 | |
| Hofmann, Josef | . | . | Cracow 1877 | |
| Dohnanyi, Ernest von | . | . | Pressburg 1878 | |
| Siemens, Frieda | . | . | Berlin 1882 | |
| Koczalski, Raoul | . | . | Warsaw 1885 | |

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"At last," says Mr. John Clair Minot, distinguished literary critic for the *Boston Herald*, who had the privilege of reading this story in its manuscript form, "we have a mystery story that is different. I thoroughly enjoyed it for several reasons. First, because the setting is largely local—staid old Boston—whereas most of our mystery stories have an English background; also because its author shows more attention to the decencies of English than many of those who put together our popular mystery tales; and thirdly because of the interest of the story in which the suspense is splendidly maintained. 'The Berkeley Street Mystery' should rank high in mystery fiction."

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